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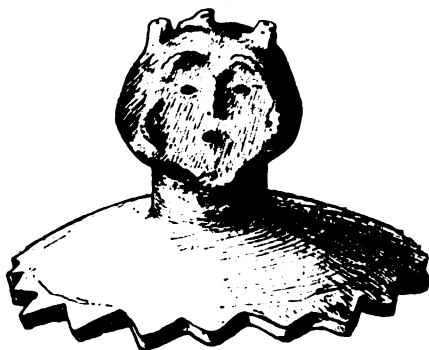


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TO PROFESSOR
JOHAN GUNNAR ANDERSSON

this volume is dedicated
on his 70th birthday
in gratitude and friendship

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SOME EARLY CHINESE BRONZE MASTERS

BY

BERNHARD KARLGREN

Our knowledge of the Chinese bronze art in its earliest epoch, that of the Yin dynasty, has been considerably enhanced in the last decade. Through a systematic study of a great number of bronzes with Yin inscriptions¹⁾ it has been possible to determine quite fully and in detail which elements constitute the characteristics of the Yin art and form criteria that distinguish it from the modified so-called Yin-Chou style of the first 150 years of the Chou era,²⁾ and still more from the subsequent Middle Chou style (originating circa 950 B. C.). It has further been possible, through an extensive analysis of the hundreds of ritual vessels which belong to the Yin-style epoch, to subdivide this Yin style into two distinct and in important respects strongly divergent sub-styles, the Yin A style and the Yin B style.³⁾

¹⁾ In my work *Yin and Chou in Chinese bronzes* (BMFEA 8, 1935) I singled out three epigraphic elements which I concluded were criteria of Yin-time inscriptions: the *Ya hing* (our fig. 1 here), the so-called *Si tsi sun* (fig. 2) and the so-called *K ü* (fig. 3,4). I adduced 357 illustrated vessels, the inscriptions of which contain these three symbols, and remarked that, if I had also recorded inscriptions from the vessels which have not been illustrated, the number would have risen to something like 450—500. All these hundreds of inscriptions have this in common, that though they are sometimes quite extensive (I listed 108 such inscriptions which constitute real texts), none of them contain Chou-time names or facts. On the other hand, I recorded 645 inscriptions which contain Chou-time criteria (Chou-time names or facts), and none of them (with three isolated exceptions) have the *Ya hing*, *Si tsi sun* or *K ü*. Figures as large as these are indeed conclusive. Since the publication of that work I have received several new publications with illustrated vessels and their inscriptions reproduced: the most important of these are: *Sung chai ki kin sü lu*; *Cheng sung t'ang ki kin t'u*; *Ye chung p'ien yü ch'u tsi*; *Ye chung p'ien yü er tsi*; *Tsun ku chai so kien ki kin t'u*; *Sün hien yi k'i*. In these albums there are 48 bronzes with inscriptions containing *Ya hing*, *Si tsi sun* or *K ü*; a few of them are real texts which contain no Chou-time names or facts. These bronzes are all, without exception, in typical Yin style such as I have determined it to be in my two books on the subject (BMFEA 8 and 9). It is gratifying to find one's conclusions confirmed so strikingly by all the new material that comes to light. The Yin-time character of these three inscription symbols is hereby established more firmly than ever.

²⁾ During this period, on the one hand many bronzes were still produced in unaltered Yin style, on the other hand a sensibly modified epigonous art, the Yin-Chou style, was largely current, see BMFEA 8 and 9.

³⁾ See B. Karlgren, *New Studies on Chinese Bronzes*, BMFEA 9, 1937. Shortly summed up, the difference is this: the A style was characterized by primary and 'realistic' *t'ao t'ie*, with a complete and well-defined face; by vertical dragons flanking the *t'ao t'ie*; by cicadas; and by *uni-décor* (the surface of the body of a vessel covered with one single décor zone, not broken up into several

Yet in all our researches into the Yin art we labour under one great and fundamental disadvantage: that we do not know *which bronzes were synchronous*. In a general way it has been possible to ascertain that the A style originated earlier than the B style, since the latter in several fundamental features derives from the former, having characteristic elements which are really over-stylized and dissolved A-style elements; but it is equally certain that the A style did not die out with the birth of the B style but continued to flourish parallel with the new B style, in the very An-yang centre, down to the end of the dynasty, even surviving into the early Chou epoch. But these facts, interesting and important though they are, do not satisfy our demands. The Yin era extends over many centuries, and what we want particularly to know is *which bronzes of that long era were synchronous*.

To a certain extent we may expect to get an answer to this question by scientifically conducted excavations, when a number of bronzes are found in one and the same tomb. Unfortunately, only one real excavation of this kind concerning the Yin epoch has been carried out so far, viz. the excavation of the Academia Sinica in the Yin capital An-yang; and the results of this undertaking have only been published in short preliminary notices (An yang fa küe pao kao I—IV); owing to the war, the numerous bronzes unearthed have not yet been published and made accessible to archaeological research.

And even if we eventually obtain an extensive excavation material from Yin time, it will only partially satisfy our demand for a knowledge of *synchronous* specimens. In regard to weapons, articles of apparel and adornment etc. we may expect the material in one grave to be chronologically fairly homogeneous. Not so in regard to the ritual vessels. I have had reason on several occasions¹⁾ to emphasize that the ritual vessels were not as a rule cast for the purpose of immediate burial in the tombs; at least not in the Chou era, for they often carry inscriptions expressing the wish that for many generations they should be treasured and used by sons and grandsons; and we have no reason to believe that customs were different in Yin time in this respect. We must therefore reckon with the great probability that in one grave were buried various vessels which were cast many generations earlier than the weapons and everyday paraphernalia found in

bands, one above the other). These elements were freely interchanged and combined within the A style, but as a rule they were never combined with the decisive characteristics of the B style. The B style was characterized by completely dissolved t'ao t'ie, animal triple band (dissolved dragons placed antithetically so as to form a dissolved t'ao t'ie), birds with detached tails, eyed spiral bands, eyed bands with diagonals, circle band, squares with crescents, compound lozenges, spikes, interlocked T's, vertical ribs. These typical elements were never, as a rule, combined on the same vessel with the characteristic elements of the A style first mentioned. Besides these style-distinguishing elements there were many décor features common to both styles, combinable with both A and B elements: deformed (but not wholly dissolved) t'ao t'ie, dragons of many kinds, bird, snake, whorl circle, blade, spiral band.

¹⁾ See particularly BMFEA 9, p. 7.

that grave, vessels that sometimes may represent a whole series of chronological stages.

In regard to the ritual vessels — by far the most important materials for the study of the early bronze art — we thus have only one chance of obtaining really synchronous materials. Just as the history of Greek vases and their decoration was definitely established and worked out in detail thanks only to signed specimens, products of certain definite masters, so, in regard to the Chinese ritual bronzes, we have to look for groups of bronzes attributable to one and the same artist. And such groups can be safely determined solely by aid of the inscriptions.

When it comes to Yin-time bronzes, it is only to a very limited extent that it is possible, by aid of the inscriptions, to determine groups of synchronous vessels cast at one definite time by one bronze master. Yet the few cases ascertainable are of such importance for our studies that I have thought it useful to cite some examples in the present paper.

From Chou time, when the inscriptions were often very much longer and more elaborate than in Yin time, we know a considerable number of such groups of synchronous vessels. It was the custom to cast at the same time a series of bronzes of different classes of vessel, all bearing the same, or very nearly the same, inscription, clearly indicating that this series of bronzes was meant to form a set in the ancestral temple. I need only quote a famous long inscription of Middle Chou time referring to a master Sung, recurring in identical words on 3 Ting tripods, 5 Kuei bowls and 2 Hu flasks (cf Karlgren, BMFEA 8, p. 45; many similar examples may easily be found *ibid.*). In the same way, in the earliest Chou time, we have, e. g., the Ch'en Ch'en set (one Yu, one Tsun and one Ho with the same inscr., *ibid.* p. 33) and the Ming-pao set (one Yi and one Tsun, with the same long inscr., *ibid.* p. 33).

In Yin time the inscriptions are mostly very brief. It is therefore much more difficult to prove that a series of vessels carrying the same inscription were really made at one definite time by one and the same master and meant to form a set. Indeed there are scores of cases in which a number of vessels have identical inscriptions and yet are obviously not synchronous. In the first place, such inscriptions are mere phrases saying but little, such as Fu Ki »(To) Father Ki» (Ki being one of the cyclical characters which occur as personal names in hundreds of inscriptions), or Tso fu Ki »Made for Father Ki» or Tso pao kuei »(I) have made a precious Kuei-vessel» or Po tso yi »The elder brother has made the vessel». From such inscriptions we cannot even know whether the vessel is of Yin time or early Chou time.

In the second place, there are simple symbols of offerings, sometimes followed, sometimes not, by a similar indefinable name (father Ki, father Ting, grandfather Ting, grandfather Yi etc.). Examples of such are:

Figs. 1: a—k. This is the so-called Y a h i n g, a drawing of the t'su n g jade,



1a



1b



1c



1d



1e



1f



1g



1h



1i



1k



2



3



4



5



6



7



8



9



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11



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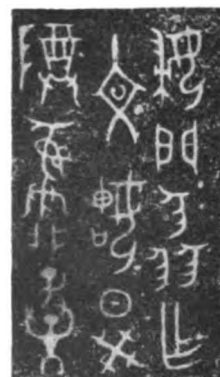
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which here as a symbol means as much as »(a vessel for) the ancestral temple».¹⁾ This occurs either alone or together with one or several characters which are often unexplainable and as a rule are not sufficient to indicate a set made by one definite master. In 1: a we have the *Y a h i n g* plain; in 1: b it is filled by a figure of one kneeling in adoration; in 1: c there are two kneeling men and the char. *T s u S i n* »grandfather *S i n*»; in 1: d it contains two men hand in hand; in 1: e, 1: f and 1: g it is combined respectively with a sacrificial animal, a pig (also for sacrifice) and an offering hand; in 1: h it is carried on the head of a human figure; in 1: i it is combined with the *S i t s i s u n* (see 2 below); in 1: k it contains a short inscription.

2. Another frequent inscription is the so-called *S i t s i s u n*, of unknown meaning, but probably with the same dedicatory purport. In 2 we have it with *F u Y i* »Father *Y i*»; in 1: i we had it together with the *Y a h i n g*.

3—4. Two other frequent symbols (called *K ü* by the earlier Chinese antiquarians) cannot be interpreted; they probably have some dedicatory sense analogous to 2 above.

5—10. Cases like 5—8, which show some vessel of one kind or another, merely symbolize the ritual offering. This is emphasized in 9, where two hands present the vessel, and in 10, where two kneeling men flank the ritual vessel.

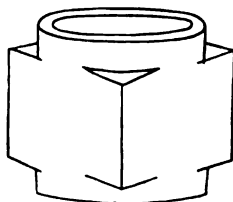
11. The temple, alluded to by the *t s' u n g* symbol in 1 above, is probably drawn in 11.

12—15. Simple figures of animals: birds, pigs, fishes etc., might of course stand for names, but more probably they denote sacrificial animals; this is suggested by 15, which shows a hand wielding a sacrificial knife over a pig lying on its back.

16—17. The very common 16 *s h i* 'scribe' as well as 17 *t s' ê* 'brief of investiture' (also in 31 below) refer to the solemn rite of investiture in the ancestral temple.

18—23. Homage in the temple is further indicated by the most varying symbols. 18—19 speak for themselves. In 20, 21 a man is holding up a child in a

¹⁾ That the *Y a h i n g* is a drawing of the *t s' u n g* jade (as in our figure here appended) is easily realized. In my article *Some fecundity symbols in Ancient China* BMFEA 2, 1930 I have extensively studied this ritual object and shown that it has a close connection with the ancestral cult in the ancestral temple. Indeed the Char. 琮 (the *t s' u n g* jade) does not consist of 'jade' as radical and 宗 *t s u n g* 'ancestral temple' as phonetic. It is one and the same character, in the former case specifyingly enlarged by the rad. 'jade'. Indeed the two syllables 宗 'ancestral temple', Arch. Chin. **tsōng*, and 琮 'the *t s' u n g* jade' Arch. Chin. **dz'ōng*, are etymologically one and the same word, two aspects of the same word-stem, and the latter fundamentally means 'the ancestral-temple object'. That this is so is proved by scores of parallels where there is a stem variation tenuis : aspirated media, e. g. 井 **tsjěng* 'a well': 窞 **dz'jěng* 'a pitfall'; 增 **tsəng* 'to pile up (layer on layer)': 層 **dz'əng* 'layer'; 葬 **tsəng* 'to bury': 藏 **dz'əng* 'to conceal'; 精 **tsjěng* 'pure, clear': 晴 **dz'jěng* 'clearing sky'; 子 **tsjəg* 'child': 字 **dz'jəg* 'to breed'; 酒 **tsjōg* 'spirits': 餗 **dz'jōg* 'spirits': etc.



worshipful attitude; 22 shows a man presenting strings of cowries. More gruesome is 23, which obviously refers to a human sacrifice.

24—32. A great many inscriptions have symbols referring to weapons and military scenes. It is impossible to decide whether this refers to a military guard at the temple, to thank-offerings after successful warfare, or to mimic war dances at the temple ceremonies. In 24 we have a simple *kuo* dagger axe, in 25 a man with a bow, in 26 a man with dagger axe and shield, in 27 a stand with arrows, in 28 a man carries the axe on his shoulder, in 29 he has a banner in his hand, in 30 two men flank a standard, 31 shows a standard alone, 32 is generally interpreted as the primary form of *wei* 'to keep guard'.

The examples cited will suffice to give an idea of the short symbolical inscriptions; they form only a small selection out of an infinite variety. To these groups should be added the innumerable short texts with one or a few characters of absolutely unexplainable content, e. g. 33. Finally, there are numerous short inscriptions with the names of masters which are only known from one single vessel, e. g. 34: »X has made (the vessel) for grandfather Mou» etc.

All the inscriptions discussed so far (of which 1—4 at least reveal that the vessels were made in Yin time, whereas the rest do not even tell us whether they hail from Yin or early Chou time), and hundreds of others of similar kinds, have this in common, that they do not allow us to establish groups of synchronous vessels. A *Y a h i n g*, for instance (1: a—k), may be found on vessels of the most varying types and styles: early and primary A-style vessels, with ferocious *t'ao t'ie* or realistic cicadas in high relief, on late and baroque A-style vessels with playfully and gracefully adorned *t'ao t'ie* masks, on discreet and dignified B-style vessels, with only a narrow *décor* zone containing an »animal triple band» (dissolved and almost unrecognizable *t'ao t'ie*), and so on. It is entirely out of the question that they could all be attributed to one master, in spite of their all having the *Y a h i n g* inscription. In other words, many an inscription symbol was a *commune bonum* to various bronze masters belonging to different ages and representing different art styles. The same is true of a great many other terse inscriptions of the kinds exemplified above. For our present purpose: to find series of vessels attributable to one master, they are of no avail. And this means that perhaps 95 percent of all the early inscriptions cannot give us any *points d'appui* at all in our quest.

If we would stand on more solid ground, we have to look for early inscriptions of two kinds:

a. Longer and more elaborate inscriptions, sufficiently peculiar to reveal, when found on two or more vessels, that they are repetitions from the hand of one master;

b. Short inscriptions, analogous to those discussed above, but occurring on several vessels which for other reasons may be suspected of forming a set made

by one master. For such additional corroborative information we have primarily to thank the modern Chinese antiquarians who try, to a far larger extent than earlier scholars, to ascertain which vessels have been unearthed together. Precious data of this kind have been vouchsafed by, among others, Shang Ch'eng-tsu in his invaluable *Shī er kia ki kin t'u lu* 1935; and by Jung Keng in his great work *Shang Chou yi k'i t'ung k'ao* 1941, a scholarly work which contains much important information.

We shall now take up for examination some groups of these two kinds.

I: 1—9 (Pl. 1—3). The most complete set from Yin time that I know of so far belongs to the Shang Ch'eng-tsu coll. and is published in *Shī er kia ki kin t'u lu*. There were 11 vessels in the set: one Ting, one Li-ting, one Kuei, one Hien, one Tsun, one Yu, one Kia, two Ku (identical), two Tsüe (identical), all stated to have been excavated from one grave; unfortunately it is not stated where the grave was situated. They all have the same inscription — that reproduced in our fig. 35. The meaning of the two characters is unknown, but the *Ya hing* places the set in Yin time. The fact that the inscription is identical would not in itself connect them definitely, since it is so short; nor would the vessels' provenience from one grave in itself be conclusive, for reasons stated above. But the two facts combined prove definitely that the 11 vessels belong together as a set, and are absolutely synchronous, the products of one master. This is confirmed by the homogeneous style. It is tantalizing indeed that this large set is almost entirely without décor; the complete bareness of some of the vessels is relieved, to a very modest extent, by two raised lines at the neck and at the foot in the others. The whole beauty of the vessels lies in their form, which is sober and simple. A strong tendency to avoid vivid profiles may be observed; this is particularly noticeable in the lines of the Yu, the Tsun and the Ku. The middle part of the two latter, in many other vessels protruding in forcefully bulbous lines, setting them off in a very pronounced way against the neck and the foot, is here only slightly accentuated. In the Tsun the profile has a cautiously undulating line, in the Ku the central section is merely indicated by two raised lines and does not influence the profile at all. There are no flanges dividing the fields into panels; the lid of the Yu and the uprights of the Kia and the Tsüe are of an extreme simplicity. The animals' heads on the handles of the Kuei and the Kia (exactly identical) are little more than suggested and influence but little the profile of the handles. This great array of most of the standard vessel types of the classical Yin art combined here into a synchronous set is very valuable and instructive. We observe that there is no true Li tripod; evidently therefore the Li-ting takes its place in the ritual set. The set does not include any specimen of the Ho (flask with spout), of the Yi (high square vase), of the Lei (amphora), or of the square Ting.

We next have some groups which prove that a master often combined bare vessels with decorated ones to form one set.

II: 1—6. A large and important set excavated in the Lo-yang region contains 6 vessels: One Ting, one Yu, one Tsun, one Ku, one Ho and one P'an. First they all came into the Liu T'i-chi coll. (Shanghai) and now all belong to the Jung Keng coll. (Sung ch'ai), except the Yu, which is in the Yü Sing-wu coll. They all have the inscr. in fig. 36: Y ü t s' u n g, probably a name. This short inscription, again, would not suffice to connect them, but the fact that they were all found together in one grave and that the same inscription occurs on them all is decisive. The vessel types in this set are different from the preceding. We should observe, inter alia, the P'an tray. In my work *Yin and Chou in Chinese bronzes* BMFEA 8 I ventured to put forward the theory that the P'an vessel class originated with Chou and did not exist in Yin; this does not hold good, since a number of P'an have been unearthed in An-yang; it seems rather that the earless P'an was characteristic of Yin, whereas P'an with ears was the rule in Yin Chou, Middle Chou and Huai.

The earless P'an of our set therefore appears to favour Jung Keng's Yin date for the set. The Ho of our set has a body which in shape very closely resembles a Li tripod: it is in fact practically a Li with vertical handle and spout. The profiles of the Tsun and Ku, though still quite restrained, are somewhat more vivid than in the preceding I set, and the Ku in particular has far more graceful lines than the stiff and austere I-set Ku. As in the preceding set, some vessels are entirely bare, whereas others have the modest décor of raised lines. Then, in strong contrast to these wholly or nearly undecorated vessels we find one vessel as *pièce de résistance* in the set, the Yu (II: 4) — unfortunately I have only a drawn picture, as during the war I have not been able to obtain the photographic album of the Yü Sing-wu coll. — which surprises us by its beautiful and regular Yin B style décor: an animal triple band (dissolved t'ao t'ie) both on the lid and on the neck, and a corresponding décor (the t'ao t'ie eyes still preserved) on the handle; further plastic horned animals' heads at the ends of the handle, and correspondingly free animals' heads in the middle of the neck bands. The two raised lines on the Yu foot correspond to the upper lines marking the bulb on the Ku.

III: 1—2. These two vessels, in the Chou Tsin coll., were found in the same grave, together with one Ting, one Yu and two Tsüe (Shi-er-kia, Kü 27—28); they all carry one inscr. 37, of unknown meaning, and therefore form a set by one master. I know of no photographs except these two. With the almost bare Kia is combined the Ku in clear Yin B style (dissolved t'ao t'ie, circle band). The two raised lines on the Kia recur in two places on the Ku.

IV: 1—3. In 1930, a set of vessels was unearthed in An-yang: One Ting, one Yu, one Kuei and »several more vessels» (acc. to Jung Keng), all with the same inscr.: the Y a h i n g, which confirms the Yin date suggested by the place of discovery, and k a o 'to announce' (sc. in the temple). On the Ting (IV: 1) the inscr. is our fig. 38, on the Kuei (IV: 2) exactly the same, on the Yu (IV: 3) it is our fig. 39. They are identical but for the placing of the characters, and this variation is interesting

and instructive: unless we knew that the two vessels were excavated together we should not dare to attribute them to one master; here we learn that variations in the placing of the characters of an inscription are not prohibitive in this respect.

The rather squat and heavy Kuei (in Jung Keng's coll.), with its body bare but for the double raised lines, and the slender and graceful Yu (in a Japanese coll.) almost every inch of which is covered with décor (Yin B style: vertical ribs), are so heterogenous in feeling that we would never be tempted to attribute them to one master if we had not the double criteria: the same grave and the same inscription. I know of no illustrations of the other vessels in the set.

V: 1—2. Almost as disparate as the preceding are the two vessels here. Shang Ch'eng-tsu (Shierkia, Hia 3) narrates that there were 5 vessels in the set: two Kuei, two Tsun and one Yu. The splendid Kuei (in the Ye Kung-ch'ö coll.) has on its square base the elephant motif that is common on An-yang specimens, which supports Jung Keng's attribution of it to the Yin era. The inscr. of the Kuei is our fig. 40, that on the Tsun our fig. 41. »X has made father Kuei's precious vessel«. The name char. is very peculiar and complicated, and even the hand is identical. The inscriptions are sufficiently elaborate to confirm that the same master has made both vessels. Both of them offer unusual features. The vertical handle on a Tsun is not very common. The shape of the Kuei: the small belly and the very high foot are even more uncommon, and so are the shape of the vertical dragons and the very high relief of the whorl circles. There are striking contrasts between the two vessels, besides the fact of one being bare and the other profusely decorated. The Kuei has the lid divided into 4 panels by strongly pronounced flanges, and corresponding to this is the division of the body through the 4 heavy handles; the Tsun is at the most marked off into two halves by the unobtrusive little free animal's head opposite the handle. The heads on the handles are different on the Kuei and the Tsun, and the stout and long »ear-lobes« on the Kuei handles are missing altogether on the Tsun.

VI: 1—2. These two vessels, a Yin B style Ku in the Jung Keng coll., and a Kuang with handle, which once belonged to the Tuan Fang coll., are connected by the inscr. 42: »X-x has made the vessel«. The name characters are very elaborate and peculiar, and the hand is absolutely identical in the inscr. on both vessels. Since the Tuan Fang vessel was published long ago in the T'ao chai ki kin lu, which is now classical, one might suspect that the inscr. on the Ku is a fake made after the pattern in the said work; but the Ku belongs to the Jung Keng coll. and was published by him, an expert on bronzes and bronze imitations, and we need have no such misgivings. The two vessels go well together in a set. The Kuang is bare but for the double raised lines; the latter recur above and below the bulb on the Ku, which for the rest has only a very discreet B-style ornamentation (dissolved t'ao t'ie on the bulb).

VII: 1—3. A set excavated in An-yang consisted of one Ting, one Kia, one Ku and 8 Tsüe, all with the inscr. 43, evidently a name. The inscr. would be too

short to connect the vessels if we did not know that they came from the same grave. I know of no illustration of the Kia and Ku. The Ting is here (VII: 1) reproduced after Jung Keng. Of the 8 Tsüe, 3 have been published, one in Lo Chen-yü coll. (our ill. VII: 2) one in Huang Sün's coll. (in *Tsun ku chai*, 2: 48, almost identical with VII: 2 here), and one (VII: 3) in Jung Keng's coll. Here again we have one bare vessel (except for the raised lines, here triple), coordinated with beautifully decorated ones. The dragons on the Ting are such as occur both in the Yin A style and in the B style. The t'ao t'ie on the Tsüe is still fairly complete, yet the elements, particularly the line of the mouth and the body, are strongly summarized and degenerate.

VIII: 1—7. From An-yang came a set consisting of two Ting, one P'ou (of which unfortunately I have no photo), one Ku and 5 Tsüe. The two Ting belong to the Huang Sün coll., two Tsüe to Jung Keng coll., the Ku to the Lo Chen-yü coll. The inscription (a signature) is the same on them all, yet the characters are more summarily drawn on some specimens than on others; indeed, since the inscription is so short, we would not venture to connect the vessels and disregard the variations in the characters if we had not the information that they were all found together as one set. These variations in the inscriptions are sufficiently instructive to justify the reproduction of them all. VIII: 1 has inscr. 44, VIII: 2 inscr. 45, VIII: 3 has inscr. 46, VIII: 4 has inscr. 47, VIII: 5 has inscr. 48. Moreover, some highly interesting weapons belong to the same set. Two of them (VIII: 6) are in the Huang Sün coll. (together with the two Ting published in *Ye chung p'ien yü*), and one (VIII: 7) belongs to the Yü Sing-wu coll.; their inscriptions, with identical signature, are easily recognized on the plates. It is well known, that weapons were used as ritual objects in Yin time, and here we have some brilliant examples of weapons forming part of a ritual set together with sacral vessels. The socketed celts (VIII: 6) I reproduce also in rubbing.

This great set is highly instructive in several respects. It belongs entirely to the Yin A style, as is indicated partly by the t'ao t'ie on the Ku (VIII: 4) and the Tsüe (VIII: 1), partly by the vertical dragons on the celt (VIII: 6). Here again we have one bare vessel (the Tsüe VIII: 5), which has no décor except the triple raised lines, combined in a set with richly decorated specimens. Of these, three: the two Ting and the Tsüe VIII: 1, are stylistically very closely akin: the treatment of the dragons on the Ting and the t'ao t'ie on the Tsüe, with the curvature of the tails and the filling of the bodies, is exactly the same. And yet there is no dead repetition. Closely cognate though the two Ting are, they are varied with admirable taste. The hemispherical body of the one contrasts with the S-profile of the body of the other (it is interesting to learn that these two Ting shapes are, so to speak, «synonymous»). The former is divided into 4 panels by means of unobtrusive flanges, which form the centre of a t'ao t'ie forehead shield; the latter is divided into 6 panels by means of 6 whorl bosses. In the former the dragons stand antithetically; in the latter they are consecutive.

To these three stylistically very uniform vessels, the Ku forms a striking and astonishing contrast. The t'ao t'ie is here of a type different from that on the Tsüe. It is true that it has exactly the same forehead shield as the rudiment on the Ting VIII: 3, but it has a higher relief and has no filling-décor on the raised parts. The triple raised lines of the Tsüe VIII: 1 recur here on our Ku and connect these two vessels.

IX: 1—3. This group furnishes another interesting example of sacral vessels combined with ritual weapons. It is reported (Shiërkia, Chu 19) that there were found together two Tsüe and 6 daggers (the two Tsüe and two of the daggers are now in the Wang Ch'en coll.). They all bear the inscr. T a y ü 大 于, which Shang Ch'eng-tsu interprets as 大 零 T a y ü 'The great sacrifice for rain', mentioned, *inter alia*, in Tso: Huan 5. They would thus form votive offerings praying for rain. The daggers are also reproduced in Ye chung p'ien yü, which tells us that they come from An-yang; moreover, in the same An-yang publication there is a lance head (IX: 2) with the same inscription, and therefore certainly belonging to the same set. The two Tsüe IX: 1 have inscr. 49; the inscr. of the daggers and the lance are seen in the plate. Here again the hand of the inscriptions is varied, so that we should not venture to combine the specimens into one set if we had no information about their provenience. The two Tsüe are bare, except for a triple raised line, the lance head is quite bare, the handle of the dagger is formed into a dragon, curiously enough with a large isolated eye on the upper part of the body.

We shall now pass on to groups with no bare vessels.

X: 1—3. I reproduce here, after Umehara (Shina kodo seikwa), three vessels, all of which have inscr. 50 (Umehara gives the inscr. only in respect of the Kuang and the Yi, but the Tsun has the same, see Jung Keng, Shang chou yi k'i p. 399). This short group would alone be quite insufficient evidence to connect them together; but their style is so absolutely identical as to reveal at once that they form a set. They are in a forcible, first-class Yin A style. The square shape, the division into 8 panels by 8 flanges, the type of the scored flanges, the formation of the t'ao t'ie, the dragons, the free animals' heads, the bottom filling — all is entirely homogeneous. It is rare to find such a beautiful and consistent set. The Tsun belonged formerly to C. T. Loo, the Yi and the Kuang are in Mrs. Christian R. Holmes's coll.

XI: 1—2. In the Sumitomo collection we find two vessels, one Yu and one Tsun, both of which bear inscr. 51. »X has made the precious vessel for father Sin«. The inscr. is sufficiently elaborate and peculiar to prove that they are made by the same master. Stylistically they are strictly congruous.

XII: 1—2. Another set of one Yu and one Tsun (after Umehara, both Wannieck coll.) have the same inscr. 52. »X X-kao has made the precious vessel for Father Yi«. The inscription is sufficiently individualized to prove the connection, and, again, the two vessels are stylistically quite congruous.

XIII: 1—5. In An-yang an important set was excavated comprising one Ting (XIII: 1), one Kuei (XIII: 2), one Chī (XIII: 3), one Yu (I know of no picture of this vase), two Tsüe (XIII: 4) and six daggers (XIII: 5). They are connected by their inscriptions. The Kuei has inscr. 53 »X-x to father Ki«, and the Ting exactly the same. The Chī has inscr. 54 »X-x (same characters) to father Kuei«. One of the Tsüe has inscr. 55 (the other the same slightly differently placed): »X-x (same char.) to Father Kuei, x x Mother«. The daggers (see plate) have an abbreviation of the inscr., but with the addition of the *Y a h i n g* (Yin-time criterion). The Tsüe have the dissolved t'ao t'ie of the Yin B style, and the Chī is also in typical B style (compound lozenges, circle band). The décor of the Ting and Kuei (these two are closely allied in their habitus) tallies excellently with this; their décor, just as that of the Chī, is reduced to a narrow neck band with a geometrical pattern in low, discreet relief, and, just as on the Chī, there are no flanges, no division into panels, not even by free animals' heads. Stylistically this entire set is very homogeneous. — The short inscription would be quite insufficient evidence to connect these vessels together to form a set if we did not possess the clue of their common provenience. How dangerous it would be to conclude from a short inscription alone is demonstrated to us in this case by a precious comparative material which we shall discuss under XIV, XV next.

XIV. This Chī bears inscription 56, which is very similar to that on the daggers in group XIII. The vessel itself, in good B style, would agree excellently with all the vessels of the preceding set. Yet it belongs to the old Imperial collections and must have been brought to light generations earlier than the new An-yang set. To attach it to this set and ascribe it to the same master merely because of this short inscription and the stylistic resemblance would be so bold as to constitute an error of method.

XV: 1—2. A Ku in Lo Chen-yü's coll. (XV: 1) has inscr. 57, which, while not identical with our inscriptions in XIII above, is very closely akin to them. Similarly, the splendid Lei (XV: 2) in the Nedzu coll. (Chinese Exhibition London 1935, pl. 15) has an inscription, 58, which is very similar to the preceding and (but for the *Y a h i n g*) almost identical with that on the daggers in group XIII. It would be tempting indeed, on account of this epigraphical similarity, to attach these two vessels to that same series (XIII), all the more so as at least Lo's Ku has certainly been brought to light in quite recent times. Yet to do so would be very imprudent. The inscriptions are much too scanty and tell us too little to be conclusive. Moreover, there are positive reasons against it. On the one hand, both vessels are in clear Yin A style: vigorous t'ao t'ie masks in high relief (indeed, the treatment of the horns of the t'ao t'ie is so closely identical on these two vessels that it would be natural to combine them into a set by themselves if the inscription were not too short to make such a combination conclusive). On the other hand, we have formal statements by both Shang Ch'eng-tsu and Jung Keng that the set found in An-yang did not comprise these two vessels.

XVI: 1—2. The Tsun (XVI: 1) has inscr. 59 and the Kuei (XVI: 2) has the same inscr. 60: »Kuo has made the set of vessels». The char. kuo 'dagger axe' alone as an inscription is very common (see fig. 24 above) and was used by many masters. But here it is a personal name, a signature, and even an inexperienced eye would observe that the hand is the same in both inscriptions. Both vessels first came into the Liu T'i-chi coll. (now they belong to the Jung Keng coll.); we have every reason therefore to believe that they had been found together and formed part of one definite set. This is confirmed by their homogeneous style. The Kuei is in typical Yin B style: animal triple band (= dissolved t'ao t'ie), and the bird band (such as on the Tsun) often occurs on B style vessels. The triple raised lines on the feet and the raised line below the neck band are similar on both vessels and connect them stylistically.

XVII: 1—2. This case is analogous to the preceding. There are two Kuei (XVII: 1) with inscr. 61, one Chi (XVII: 2) with inscr. 62. By itself the inscr. is too insignificant to connect the three vessels, but they all came into the Liu T'i-chi coll. (the two Kuei now in the Jung Keng coll.), and in all probability were found together. The Yin B style animal triple band of the Kuei in low, discreet relief, corresponds to a similar narrow band in flat relief with spiral filling on the Chi. And the similarity in profile of the feet of the Kuei and the Chi, caused by identical double raised lines, is striking. There can be no doubt that the three vessels form a set made by one master.

XVIII: 1—2. These two vessels have an identical inscription (inscr. 63), which ends with »Si ts i ts u n», indicating Yin time. The inscr. is sufficiently long and elaborate to connect the two vessels together definitely. The Kue (in the Shiobara coll.) and the Kuei (earlier in the Tuan Fang coll., now in a Japanese coll.) are both in clear Yin A style. In spite of the poor photograph of the former (from Chinese Exhibition, London 1935) we can discern that the treatment of the mouth of the t'ao t'ie is the same on both vessels. To judge from the Yin wen ts'un, there were one Ting and one Hien with the same inscription. The Liu T'i-chi coll. has a bare Kia, also with the same inscr. under the handle (Shan chai ki kin lu, vol. 7: 68), but it looks suspicious to me, and the inscr. may well have been fabricated after the pattern of the famous T'ao chai ki kin lu of Tuan's.

XIX: 1—3. A set of vessels unearthed together (it is not stated where) contained 3 Ting, 2 Kue, one Hien and one Tsue, all with the same inscription K ü-t s u n g (probably a signature). I know of illustrations only of the two Kue in the Liu T'i-chi coll. (inscr. 64) and the Hien in the Chou Tsin coll. (inscr. 65, an inversion of the former). The Hien is in pure Yin B style (animal triple band, i. e. dissolved t'ao t'ie). The Kue represents more of a transitional stage from A to B style: while on the belly some of the features of the t'ao t'ie are still clearly discernible, the line of the mouth, the claws and the body are entirely corrupted; except in the eyes, the relief is low and flat as in the B style. On the lid (I reproduce, to afford a clearer view than in the photo, the drawing in Shan chai

ki kin lu), the t'ao t'ie is even more completely dissolved than on the belly, almost as much as on the Hien. In short, though the K'ue more strongly recall the A style than the Hien, the three vessels go well together stylistically.

XX: 1—2. The Kuei XX: 1 has inscription 66 and the Kuei XX: 2 has inscr. 67. Though the elements stand in inverse order, the legend: »X—x has made (the vessel) for Father Ting» is clearly identical, and the two unknown characters, thus combined, are known from no other inscription; it is very tempting to attribute them to the same writer. The vessels are both in excellent Yin B style. XX: 1 has an animal triple band, XX: 2 has squares with crescents. The two Kuei have several stylistic points of contact: the free animal's heads dividing them into 4 sections are the same, and, what is more, the handles are almost identical; the animals' heads on top of the handle as well as the form of the »ear-lobe» and its C-shaped cutting are strikingly similar. If it is with some hesitation that I regard this pair as a set made by one master, it is because XX: 1 belongs to the Imperial collection and must have been unearthed long ago, whereas XX: 2, in the Huang Sün collection, is of unknown provenience; in this publication (Tsun ku chai etc.) Huang usually depicts newly acquired specimens.

XXI: 1—5. This is a large set which was evidently brought to light in the 19th century, for specimens from it appear in the albums of several of the famous collections of that era. XXI: 1 is a Ho in the Huang Sün collection (Tsun ku chai) and bears inscr. 68 »Kuo Ngo has made (the vessel) for the dead mother». The same inscription, slightly varied in the hand and in the placing of the characters, recurs on all the rest. It is sufficiently elaborate and specialized to combine all these vessels into one set by one master. The Yu (XXI: 3) and the Ku (XXI: 5) were in the Ts'ao Tsai-k'uei coll. (Huai mi shan fang), the Ch'ī (XXI: 2) in the Tuan Fang coll. (T'ao chai), and the Ts'ue (XXI: 4) in the Wu Ta-ch'eng coll. (Heng hien). The whole series is in beautifully pure and consistent Yin B style, the décor being throughout the animal triple band = dissolved t'ao t'ie (except on the Ch'ī, which has an even simpler animal band with spirals). In spite of the poor drawing, we can realize that the heads on the handles of the Ho and the Kuei were almost identical.

XXII: 1—5. A set of 6 vessels came into the Ch'en Ch'eng-k'iu coll. and have been published in the Cheng ts'iu kuan ki kin t'u. The Ting (1) bears inscr. 69 arranged in 3 lines, and the Kuei (2) has the same inscription, but arranged in two lines: »When the prince far away made an inspection and coming from the East was in the New city, (I) the servant K'ing (Hiang?) was given bronze and with it made Father Yi's precious vessel». Jung Keng's theory that the »New city» was the Lo-yang of the early Chou is founded on very weak premisses; it is impossible to decide whether the set is of late Yin or early Chou time. The two Yu (one of which is our XXII: 3) have inscr. 70 »K'ing (Hiang?) has made his dead father's vessel» and the Tsun (XXII: 4) has the same. Finally the Ku (XXII: 5) has inscr. 71 »K'ing has made Father Yi's precious vessel». The word-

ing of some of these inscriptions is too short to be conclusive as to the connection of all the vessels; yet »Father Yi» occurs on both 1 and 5, and the name K'ing (Hiang?) in them all. Moreover the hand is much the same. Since they all evidently came together into this modern collection, it would be overcautious to doubt their forming a homogeneous set made by one master. Stylistically the vessels are quite compatible. The Yu (3) and the Tsun (4) are most closely allied in their décor; again, the Ting (1) and the Kuei (2) both have the animal triple band (dissolved t'ao t'ie) of the pure Yin B style. The free animal's head so common in the Kuei class hardly ever occurs on the Ting tripods, and so our Ting (1) is divided into four sections by a simple low flange in a straight line; the Kuei correspondingly has the free animal's head in the neck band, but just the same straight flange as the Ting in the foot band. Exactly the same disposition in this respect as on the Kuei recurs on the Yu (3), while the free animal's head on the Kuei and the Yu are identical in execution. Moreover, the plastic animal's heads on the handle of the Kuei and that of the Yu are exactly alike. Consequently these elements closely connect 1—4. Then there is the interesting case of the Ku (5). Though this retains some of the elements of the t'ao t'ie to a larger extent than the entirely dissolved t'ao t'ie on the Ting and the Kuei, it is nonetheless well on its way to dissolution: the line of the mouth and the body are badly corrupted, and the features are detached from one another — we are very far from the forceful, complete and connected t'ao t'ie masks of the primary A style. Our Ku here forms an excellent and instructive parallel to the Kue of group XIX above. Here, as there, we observe that the vessels with half-dissolved t'ao t'ie faces preferably go together with pure B-style vessels (animal triple band, i. e. wholly dissolved t'ao t'ie), rather than with the uncorrupted t'ao t'ie masks of the pure A style. On our Ku, just as in the neck band of the Ting and in the foot band of the Kuei, the centre of the corrupted t'ao t'ie face is formed merely by a thin flange in a straight line.

XXIII: 1—2. The square Ting in the Tuan Fang coll. (T'ao chai), our vessel XXIII: 1, has inscr. 72, and the Yu in Huang Sün's coll. (XXIII: 2) (Tsun ku chai) has inscr. 73. It is really the same inscr., though the characters are, as often, slightly differently placed. The combination of the three names X—Ki, Grandfather Ting and Father Kuei, together with the picture of the person kneeling in adoration, holding a banner, inside a big basin, makes the inscription sufficiently peculiar and elaborate to bring the two inscriptions back to one and the same scribe. The drawing in the Tuan Fang catalogue is so dreadful that I have taken the liberty of adding a picture of another square Ting (XXIII: 3) of the same class (but with another inscription) from the Liu T'i-chi coll., merely to offer an interpretation of the former very clumsy drawing. The two vessels, the Ting (1) with its spikes and the Yu (2) with its animal triple band, are both in pure Yin B style. Cf. BMFEA 9, pl. 28, where a square Ting, which has spikes like those of our present Ting, in its upper band instead of the snake has

the animal triple band of the typical B style. If I adduce these two vessels, connected by their peculiar inscription, as being works by one master, I do so with some hesitation for the same reason as that expressed in group XX above: the Ting was unearthed already in the 19th century: no data about the find of the Yu are available, but it is inserted in an album (Tsun Ku chai etc.) which mostly publishes new finds. We might fear that the inscription on the Yu was made in imitation of the Ting in the famous Tuan Fang album. Yet the Yu has been examined and published by the great expert Shang Ch'eng-tsu (Shī er kia ki kin t'u), so that it ought to be above suspicion. Stylistically, as already stated, the two vessels go well together.

XXIV: 1—4. We have here a set that was brought to light long ago. Vessels 1—3 belonged to the coll. of the famous Ts'ien Tien (Shī liu ch'ang lo t'ang), and he published them in 1796. No drawing of the Yu 4 was published until 1872, when it had come into the coll. of Wu Yün (Liang lei hien); later it passed into the Sumitomo coll. I have reproduced both Wu Yün's drawing and the photo in Senoku seisho, since it is very instructive to see how far the Chinese antiquarians manage to be faithful to the original. All the four vessels have inscr. 74 »Chī has made the precious vessel«. There can be no doubt whatever that they form a set by one master. They are highly congruous in style.

XXV: 1—2. There are two vessels, one Yu (XXV: 1) in Huang Sün's coll. and one Tsun (XXV: 2) in the Liu T'i-chī coll. (Shan chai) both of which have inscr. 75 »Tuei has made the precious vessel for Father Yi«, the line ending with a filled in Y a h i n g (Yin-time criterion). The inscription is sufficiently extensive and individualized to connect these two vessels together as works by one master. In the neck-band of the Yu there is a summarily treated t'ao t'ie, with the body stylized into some loops; these are highly interesting as they are the prototype out of which, later on, the Middle Chou style, having completely rejected the t'ao t'ie head, has created one of its most typical décor features, the »broad figured band« (see for instance the Middle Chou Kuei in BMFEA 8, pl. 40). The Tsun, on the other hand, has two antithetically placed dragons, with long-drawn-out bodies and feathers rising from the back. The photo in the Shan chai yi k'i t'u lu here reproduced is too poor to show the details clearly; but fortunately the Yu in the next group (XXVI) has almost exactly similar dragons, of which I reproduce a rubbing. These dragon figures on our Tsun here and on the Yu in XXVI are very instructive, since in some details they give a key to the dissolved dragons antithetically forming a dissolved t'ao t'ie, which has turned into the »animal triple band« of the Yin B style, e. g. our group II: 4 (Pl. 4 above): there one can recognize the row of feathers on the back. Our two vessels here, one with t'ao t'ie and one with dragons, are very much akin stylistically, and they represent an advanced stage of the Yin A style.

XXVI: 1—2. Both the Yu (XXVI: 1) in the Oscar Trautmann coll. and the Tsun (XXVI: 2) in the Huang Sün coll. bear inscr. 76, which is quite sufficient

evidence on which to attribute them both to one master. Moreover they were both excavated in Sün hien. Jung Keng attributes them to early Chou time, probably because of the place of discovery. Yet the Sün hien finds are extremely heterogeneous and extend over many periods: there are Yin-time specimens (with Y a h i n g and K ü), there are early Chou vessels and there are a great many Middle Chou bronzes. Our Yu here (1) is very closely akin to another Sün hien Yu (Sün hien yi k'i pl. 15), with quite the same dragon bands and an inscription ending with our fig. 1 h, which indicates Yin date. Hence I believe that our two vessels here are likewise of late Yin time. They represent the Yin A style. The dragons on the Yu, of which I give a rubbing here, are closely cognate to those in the preceding group.



XXVII: 1—6. A set of 9 vessels excavated in Lo-yang found their way together into the Liu T'i-chi coll. (Shan chai), but the Kuei (1) now belongs to Jung Keng. They all have inscr. 77, 78 (variations in placing): »Fa (to) Father Kuei» with a drawing of a hall etc. Of the Tsun (4) there were two and of the Ku (2) two. There was one Chī, of which I have no picture. There is one very suspicious fact here. It is easy to see that the Yu with its circle bands, the Ku with its totally dissolved t'ao t'ie and compound lozenges, and the Tsun with its half-dissolved t'ao t'ie are in full Yin B style, and the Kuei and the Lei have nothing that is not compatible with this. But then the Ting, in a flaring Yin A style, entirely breaks away from the company. As we shall see in gr. XXVIII below, it is not impossible to find a mixture of style in a set. But here I believe the explanation might rather be that the Ting, which so violently contrasts in style with the majority of the vessels, is spurious. The inscription is very simple indeed: nothing is more easy for an enterprising curio dealer than to take an uninscribed Ting of type 6 here (a very common type) and incise the same easy characters as those on the vessels of the genuine set, thus enlarging it by a valuable specimen, before offering it to Mr. Liu. I should not venture to suggest this if it were not that I have several proofs that not all the bronzes in the Liu coll. are reliable. We have studied above two genuine Yin-time vessels (V: 1—2), which have inscr. 40—41. Now we find, in the Liu coll. (Shan chai ki kin lu 8: 58) a Kuei in Middle Chou style with the same inscription, obviously a fake. And in the same coll. there are three Ku and one Kuei all having inscr. 79. They are all faked. The forger has betrayed himself by being too exact! The four inscriptions are so closely identical as to show that he has used a stamp, or calqued the one upon the other, which the Yin masters never

did. And, most amusing of all, we can see where the faker took his model from for the spurious inscription. In the Tuan Fang coll. there is a Yu with inscr. 80, reproduced in the famous and classical *T'ao chai ki kin lu*, and this is what the faker has copied as faithfully as possible. In our set XXVII here the astonishing appearance in the Liu coll. of an A-style Ting in a set of B-style vessels must therefore be accepted with the greatest caution, though, as we shall see below, the possibility of its authenticity is not necessarily quite excluded.

XXVIII: 1—8. I shall discuss here, finally, a series of 9 vessels which offer a somewhat complicated problem. The round Ting 1 and the square Ting 2 both have inscr. 81, exactly alike. The round Ting 3 has inscr. 82, which is quite the same. The Tsüe 4 has inscr. 83, which is the same character. The Yu 5 has inscr. 84, which is a similar character, but by no means the same, for it has the »mouth» filled with a horizontal line which is not to be found in inscr. 81—83. The Ku 6 has inscr. 85, which is the same char. as 81—83, followed by another undecipherable character. The Tsüe 7 has inscr. 86, which is a char. similar to 81—83, but not identical, for the central stroke is not cleft at the top. The Ku 8 has inscr. 87, which, again, is the same character as 81—83 and 85. All these were originally in the Huang Sün coll. (published in *Tsun ku chai so kien ki kin t'u*, 1936, and *Ye chung p'ien yü er tsi* 1937).¹ Finally, there is a Ku in the Lo Chen-yü coll. (*Cheng sung t'ang ki kin t'u* 1935, shang 54, photo too poor to permit of renewed reproduction) which bears inscr. 88, where the first char. is exactly the same as that on the Tsüe 7 (inscr. 86), differing in the top stroke from 81—83.

A glance at the 8 vessels reproduced here tells us that there is a striking difference in style. A pure Yin A style is represented by the Ting 1 and 2 and the Tsüe 4, with their clear and unadulterated *t'ao t'ie* masks; the Ku 6 and 8 have more summary, yet quite clear and well-proportioned *t'ao t'ie*, moreover, 8 has the realistic cicada, another decisive feature of the A style. Thus the vessels 1, 2, 4, 6, 8 are in typical A style. On the other hand, the Yu 5 with its vertical ribs, and the Tsüe 7 with its band of circles are in just as typical Yin B style; and so is the Ku in the Lo Chen-yü coll., which has dissolved *t'ao t'ie* (the Ting 3 has a décor that occurs in both the A and the B style). This mixture of style is such that at first sight one is inclined to conclude that the simple characters of the inscription, some of them identical, others merely similar, are not sufficient to connect any vessels together to form a set; they would be analogous to all these other short inscriptions in fig. 1—34, which were used by many masters, of different ages and styles. But now Jung Keng (p. 287) expressly tells us that there was a set »unearthed in An-yang», and that *t'ung ch'u t'ung ming ch'ê* »those which came up together and had the same inscription» were the Ting 1, 2 and 3, the Yu 5, the Ku 8, and the Tsüe 4 and 7 — in short all the vessels here discussed, except the Ku 6 and the Lo Chen-yü Ku. In other words, not only the vessels 1, 2, 4,

¹ The Yu came into the Eumorfopoulos coll., Chinese Exhibition 1935, pl. 12, the inscr. there placed upside down.

8 in Yin A style, but also the B style vessels 5 and 7 are alleged to belong to one connected An-yang set. Can we accept the statement as a scientifically reliable fact to be built upon?

For my part, I confess that I have some misgivings. If we examine our present series of vessels, most of which are stated to come from An-yang, we find that all the vessels in A style (1, 2, 4, 6, 8) have one and the same character (the empty »mouth» and the cleft top stroke; and all the vessels in B style (5, 7 and the Lo coll. Ku) have characters different from the former (7 and Lo's Ku uncleft top stroke, 5 the »mouth» filled by a horizontal stroke). In short: an epigraphical difference corresponds exactly to the difference in vessel style (A:B). Is this quite fortuitous? As far as I can see we have a choice between two attitudes in our interpretation of these 9 vessels.

a. The first would be to deny that the A-style vessels with their uniform inscription graph and the B style vessels with their graphs that diverge from the former really belong together and form a connected set. It would not be difficult to guess, in such a case, what has really happened. The »excavations» at An-yang which have enriched the Huang Sün collection (Huang is an art dealer with a remarkable expert knowledge of early Chinese art, and has rendered invaluable service by his beautiful publications) and many similar collections are not regular, scientifically conducted excavations, like those of the Academia Sinica, but local treasure-hunts, the loot passing into the hands of the keen art dealers in Peiping and elsewhere. There is no real control whatsoever over which vessel t'u n g c h'u »come up together», but the art dealer has to rely on the information vouchsafed by the looter. We willingly accept such statements as true when they are borne out by identity in inscription and art style, but when they utterly contradict the testimony of inscribed characters and décor style we are bound to be more suspicious. This is exactly the case here. There may have appeared together in An-yang a homogenous set of A-style vessels (1, 2, 3, 4, 6, 8), all connected by one and the same signature: the char. 81 (empty »mouth» and cleft top stroke). Then the smart curio furnishers laid hands on some more vessels (the Yu 5, the Tsüe 7), which had similar but not identical characters (uncleft top stroke, »mouth» with horizontal stroke), possibly also hailing from An-yang or some other recent »find» place, and because of the similarity of the »signature» nimbly passed them off as having t'u n g c h'u »come up together with» the An-yang A style set (observe that the Ku of Lo Chen-yü's, with the same character as the Tsüe 7, and probably historically connected with that vessel, was acquired by the smart collector Lo in 1935 before it had a chance of being added to the number of the t'u n g c h'u c h ê, »those which came out together» at An-yang). The weakness of this interpretation is obvious: it may be considered a curious chance that by the side of the really connected A-style set (1, 2, 3, 4, 6, 8) there could be found, two vessels, 5 and 7, (and, if we add Lo's Ku, even a third one), which happened to have signature characters so similar to that of the A set, that they could with some show of

plausibility be added to the list of the t'ung ch'u ch'ê »those which came up together».

β. Another possible explanation which must not be overlooked is the following. We may accept all these vessels (including, of course, also the Ku 6 and Lo's Ku) as forming really one connected set, and attribute the difference in style to another cause. Our above examination of twenty-seven sets of vessels, each of them attributable to one master, has given the result that as a general rule clear and typical A-style vessels were not combined, in a connected set, with clear and typical B-style vessels. This is but natural. When the A style and the B style lived on, side by side, in the city of An-yang, it is probable that certain studios kept by certain families of bronze masters, who passed on their technical knowledge and art tradition from father to son, adhered strictly to the old A style, whereas other studios, similarly headed by certain master families, went in for the new B style and propagated its art tradition from father to son. The bronze masters were plebeians in the service of noblemen, and in inscriptions like: »X-x has made the precious vessel» the «signature» X-x is certainly not the name of the plebeian bronze master himself but that of the nobleman in whose service he worked, and the ritual set was made for the ancestral temple of that nobleman. If there is, as a rule, such homogeneity in style (A + bare or neutral vessels; B + bare or neutral vessels: but not A + B), it is because each such bronze-master family, in the service of a noble house, had its own art tradition. But such a general rule should not be pressed *in absurdum*; we must beware of being too dogmatic and consider the consistency of style within a connected set to be an invariable rule, which admits of no exception; indeed, our materials discussed above are much too exiguous to allow us to establish such a strict rule; we can at most speak of a pronounced and clearly discernible *t e n d e n c y* in that direction. I am quite convinced that future finds may now and then bring to light sets which combine A and B style vessels. This may reasonably be expected, for nothing would be more natural than a certain amount of syncretism towards the end of the Yin period: when the A style studios and the B style studios had worked side by side, in a kind of artistic competition, for some generations, it would be strange indeed if it never happened that a young plebeian apprentice of one house, besides learning the technique and art rules of his own father's studio, also found occasion to be initiated into and practise the technique and style of a neighbouring studio working for another noble family, and later, when he became a responsible worker in his home studio, made vessels in both the styles he had mastered, and even combined them in a connected ritual set. Perhaps such a syncretism in the production of a certain studio is the explanation of our set XXVIII here? But this interpretation (β) suffers, again, from a great weakness: it would not explain the striking fact already pointed out: that the characters on the B-style vessels are differently formed from those on the A-style vessels.

In view of this fact, I confess that for my part I incline more towards interpr.

a. Yet I fail to see how we can ever arrive at any definitely proved conclusion in a case like this, when excavation conditions have obliterated all reliable proofs.

It is tempting to discuss in this connection the famous «altar set» found in 1901 in Pao ki hien in Shensi, which first came into the Tuan Fang coll. (see T'ao chai ki kin lu) and is now in the Metropolitan Museum of New York. It has often been illustrated, best in Umehara: *Shina Kodo Seikwa* pls. 1—9 and in Umehara's monograph *Étude archéologique sur le Pien-chin* 1933, also in Sirén, *Ars anciens de la Chine*. Several of its vessels have inscriptions that place them in Yin time (Y a h i n g). This set of vessels was obviously not cast at one time as a homogeneous series, for the inscriptions vary very much indeed. Some vessels have as inscription a summary drawing of a vessel (a tripod) which, as stated above (in connection with fig. 5—19), was a symbol used by many masters at different times; and then there are 7 totally different inscriptions on the vessels of the set, in different hands and of highly disparate types. On the other hand, the vessels of the set offer violent contrasts in style. Whereas some of them are in a vigorous and primary Yin A style, with ferocious t'ao t'ie masks and an exuberant décor in high relief filling the whole surfaces of the vessel (Umehara, *Seikwa* pls. 2, 4 a, 5, 7), others are in the most restrained Yin B style, the whole décor consisting of narrow bands with a low and discreet relief; one Chi has the typical Yin B style band of circles (Umehara pl. 4 b), one K'ue has a completely dissolved B-style t'ao t'ie in thin raised lines and in weak and gracefully playing curves. Stylistically there is a world between these two groups. If all these vessels really formed one «altar set», it would indeed prove, that an ancient nobleman did not hesitate to gather together vessels of the most varying times and types and combine them into a sacrificial «set».

Yet the whole «altar set» tale is, in fact, very shaky. Umehara has already drawn attention to the discrepancy between the different versions as to how the find was made. Tuan Fang himself says nothing at all except the bare statement about the year and place where the vessels were found. In our days the plundering of graves on a grand scale is possible, the peasants forming bands at work under the protection of armed sentinels; but it is out of the question that in the old Imperial days a grave could have been plundered so openly as to allow of any reliable account of what vessels were found together and how they were placed. A single glance at the «altar set» reveals the fraud. The plunderers had been lucky enough to find a kind of table on which bronzes were evidently meant to be placed, and the curio dealers who were purveyors to the viceroy (known as a phanatic collector) jumped at the opportunity: they crowded the table with as many early bronzes — of different types, different styles and with disparate inscriptions — as it could hold, and presented it all as a homogeneous «set» found in one grave.

But their tale is clearly refuted by the extreme stylistic and epigraphical heterogeneity of the vessels.



1:1



1:2

Chang, Hsueh-shan, etc. Inc. 75



1:3



2

1:4



1:5



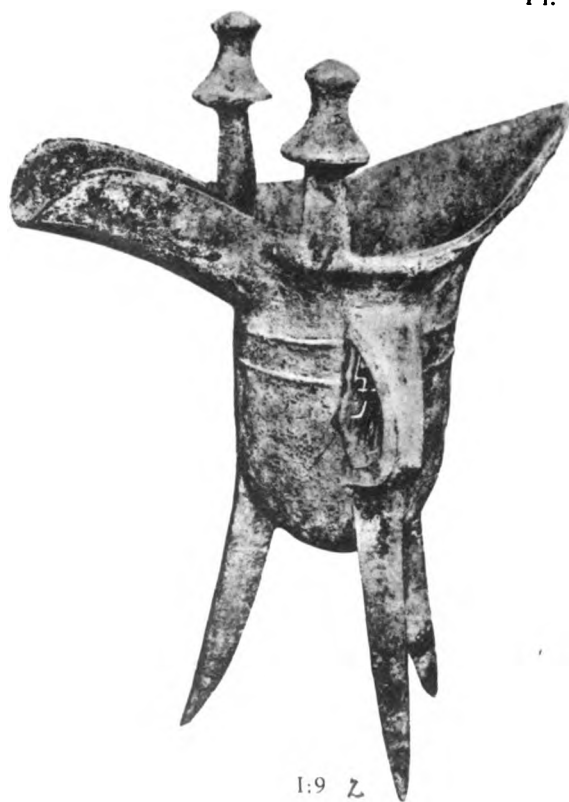
1:6



1:7



I:8



I:9 乙



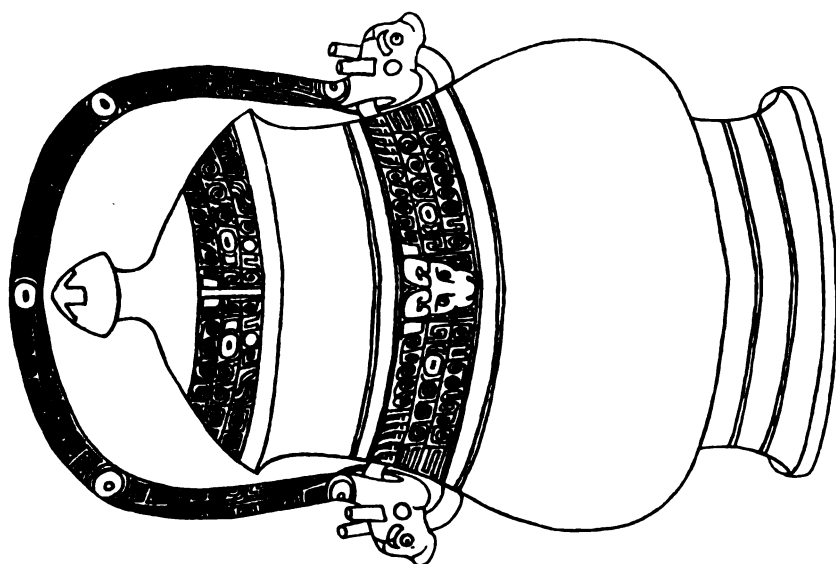
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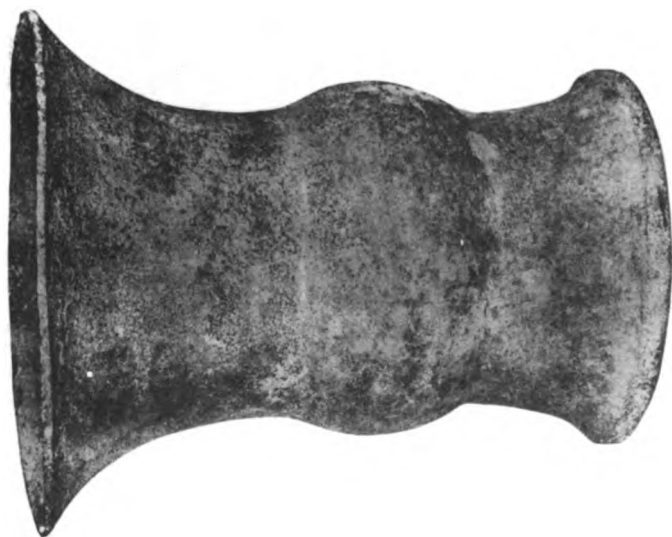
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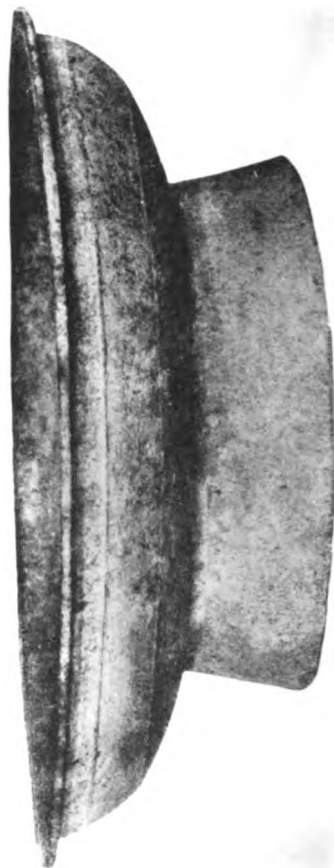
II:3



II:4



II:5



II:6



III:1

classical
600-500



III:2



Amesbury

IV:3



IV:2



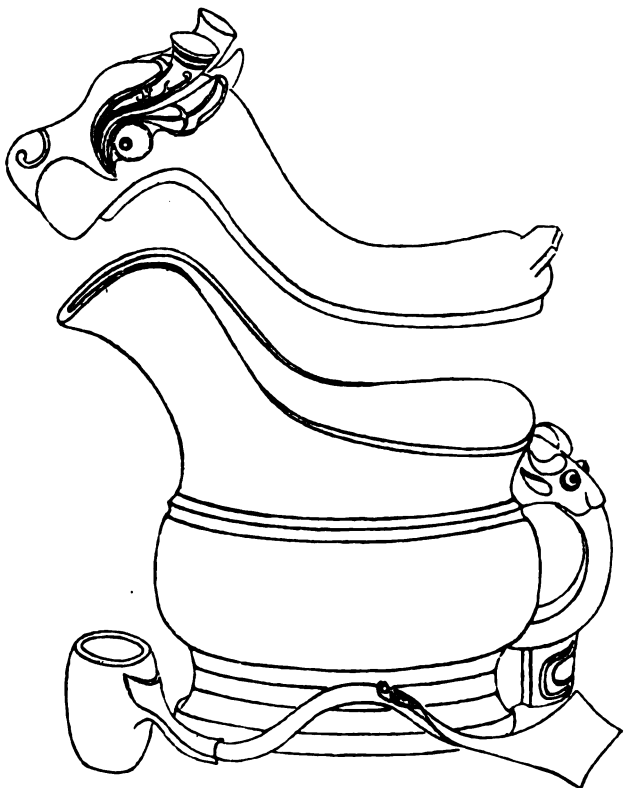
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V:1



VI:1



VI:2



V:2



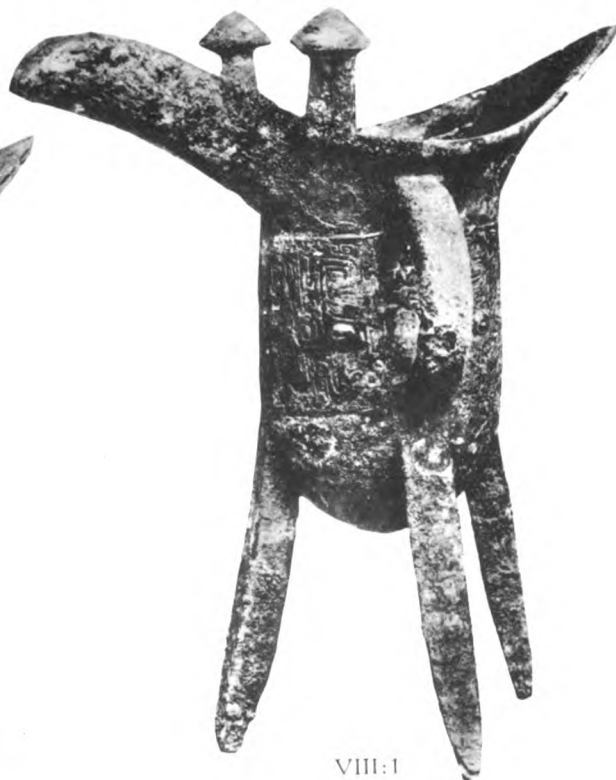
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VII:2



VII:3



VIII:1



VIII:4



VIII:3



VIII:2



VIII:5



VIII:6



VIII:7



VIII:6





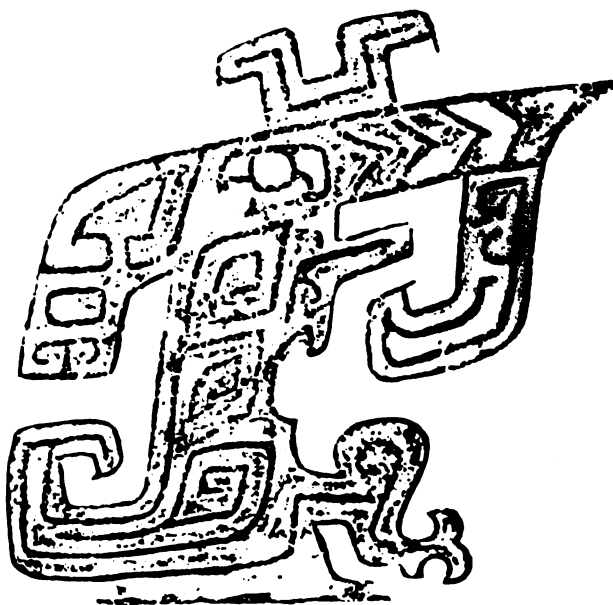
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IX:2



IX:3



IX:3



X:3



X:2



X:1



XI:1



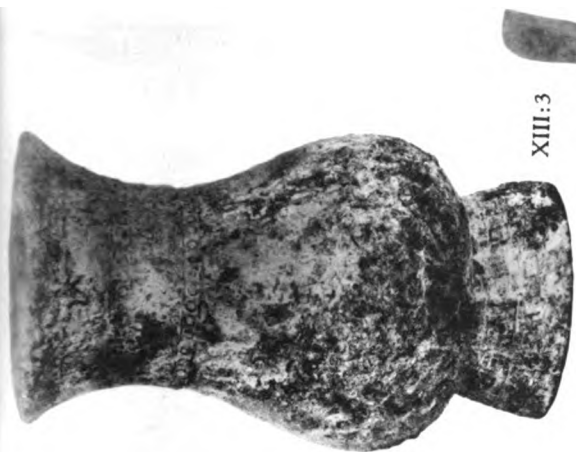
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XII:1



XII:2



XIII:3



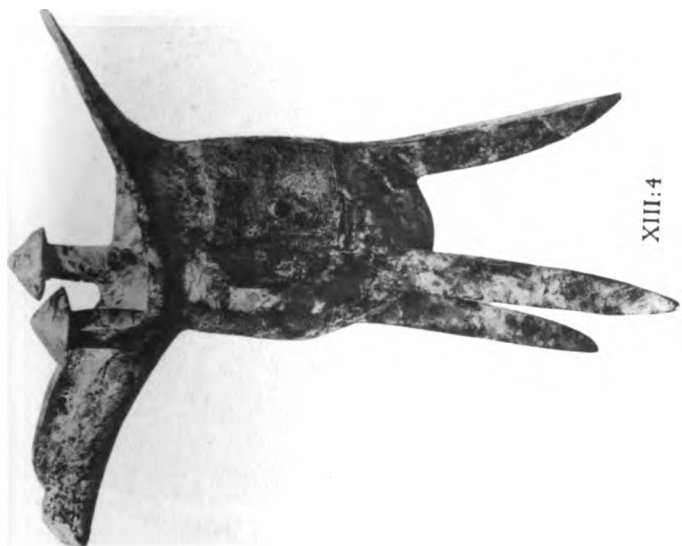
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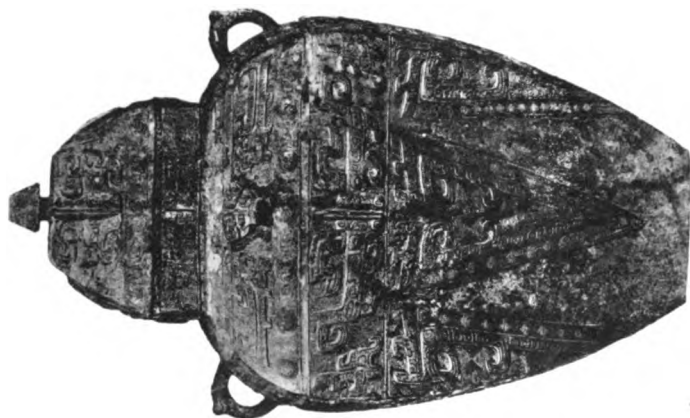


XIII:4



XIII:2





XV:2



XVI:2



XV:1



XIV



XVI:1



XVII:1



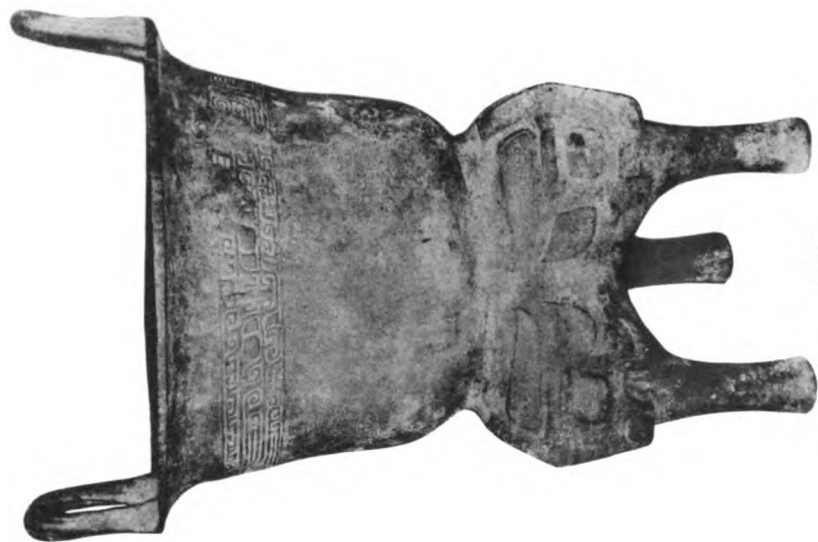
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XVIII:2



XIX: 1



XIX: 2



XIX: 3



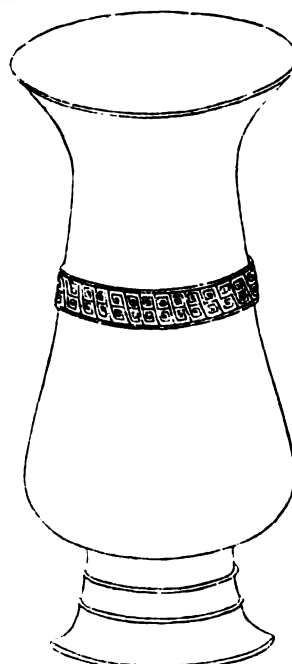
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XX:1



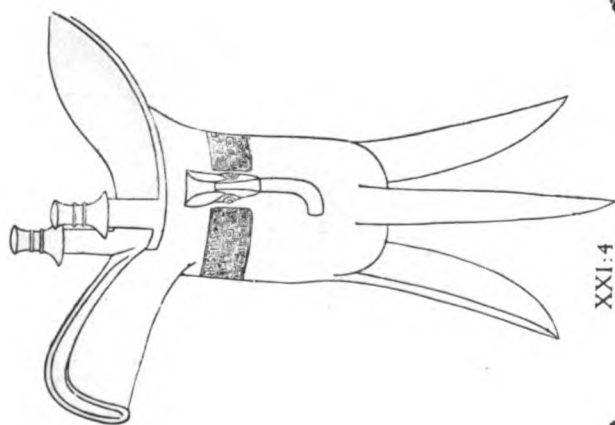
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XXI:2



XX:2



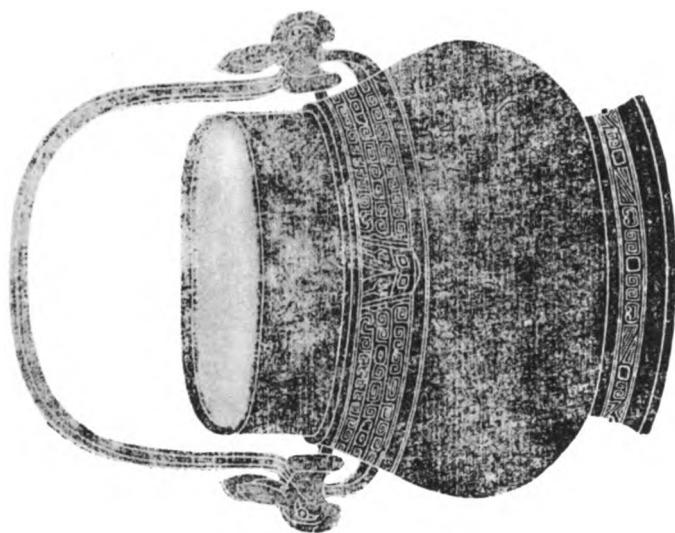
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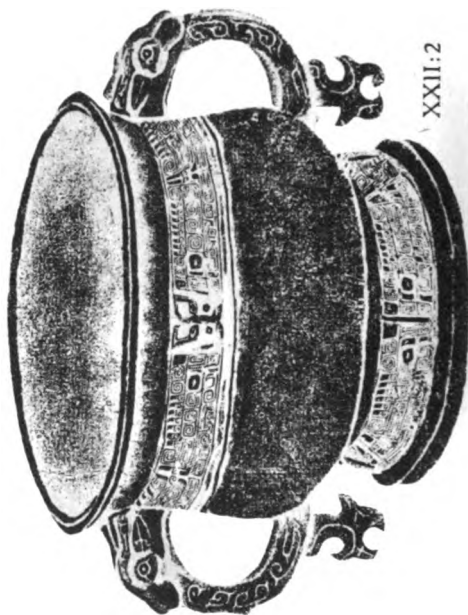
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XXI:5



XXI:3



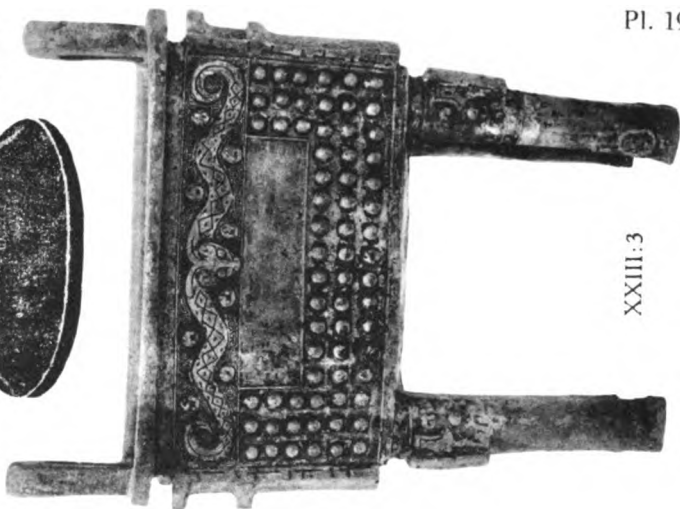
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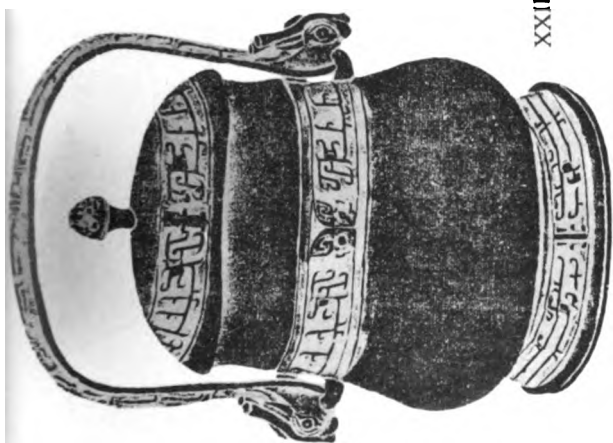
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XXII:4



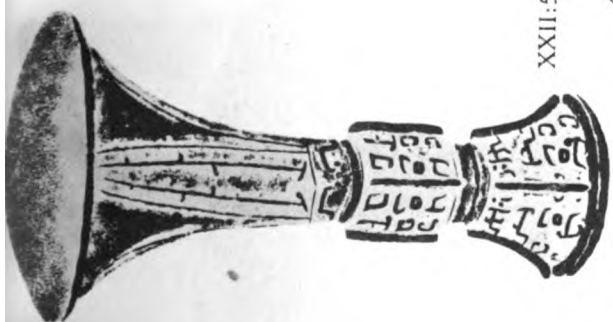
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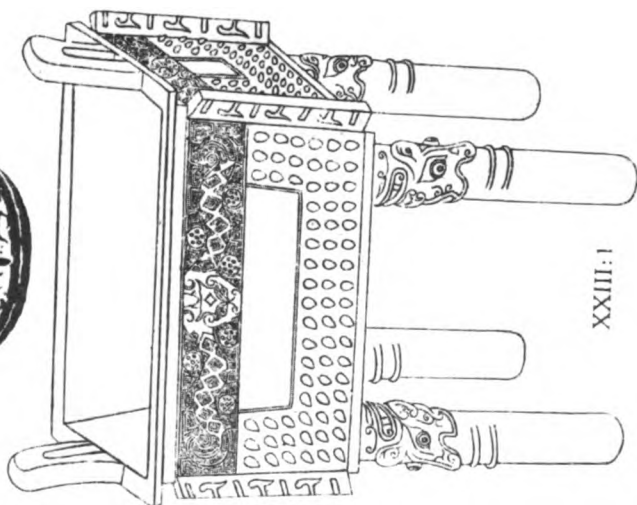
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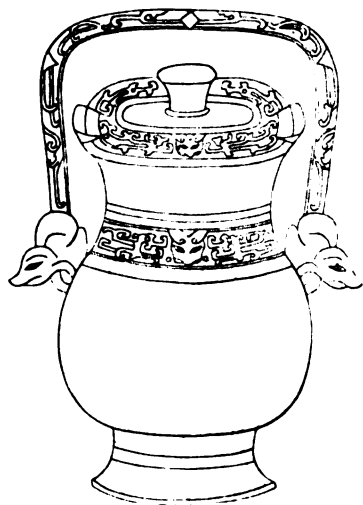
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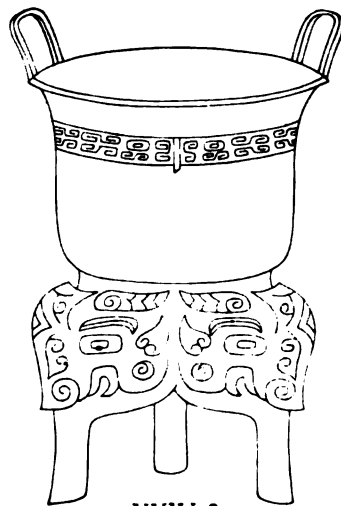
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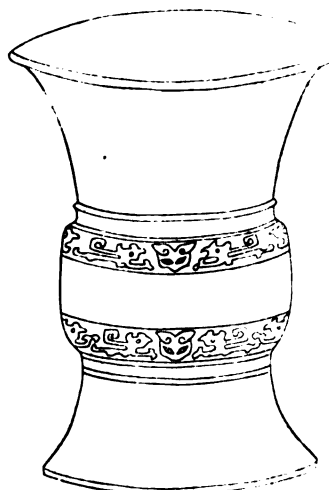
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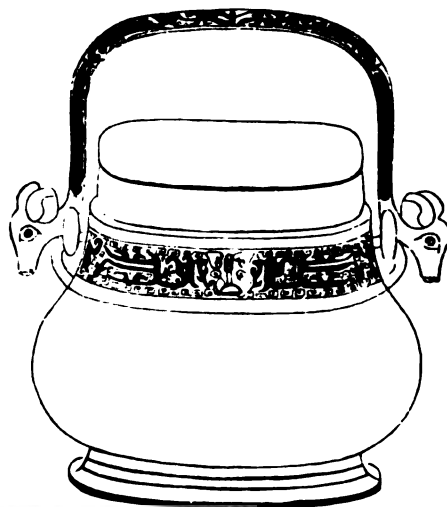
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XXIV:2



XXIV:3



XXIV:4



XXIV:4



XXV:1



XXV:2



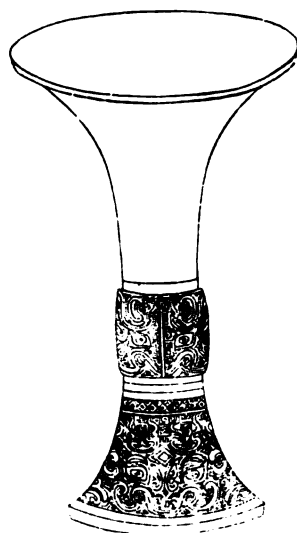
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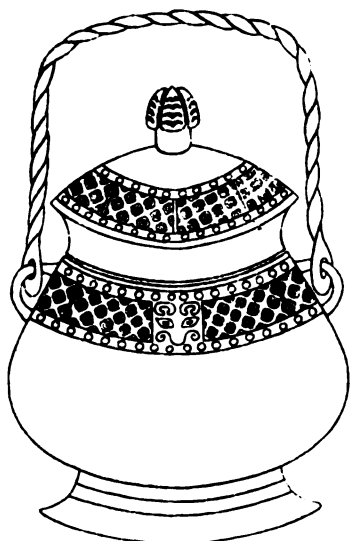
XXVI:2



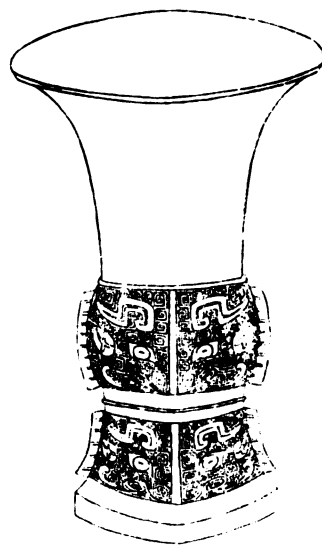
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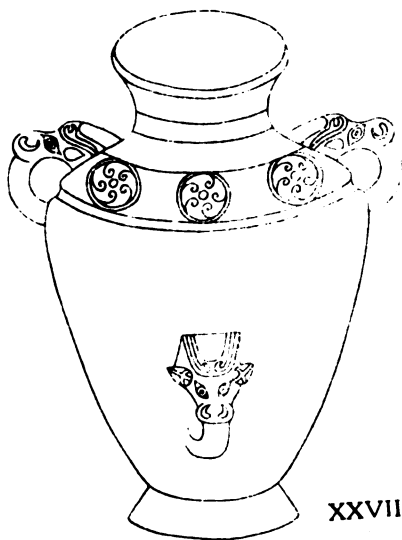
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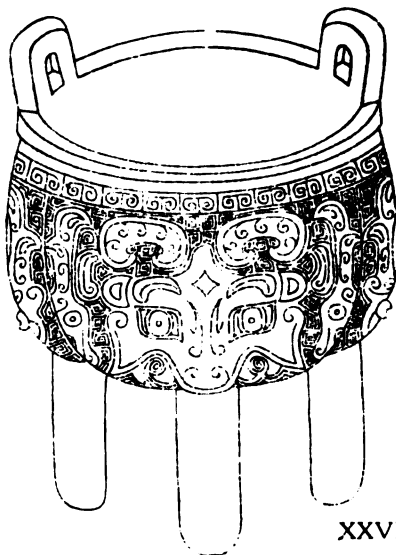
XXVII:3



XXVII:4



XXVII:5



XXVII:6



XXVIII:1



XXVIII:2



XXVIII:3



XXVIII:4



XXVIII:5



XXVIII:6



XXVIII:8



XXVIII:7

GLOSSES ON THE SIAO YA ODES

BY

BERNHARD KARLGREN

This paper is a direct sequel to my article
Glosses on the Kuo feng Odes, BMFEA 14, 1942.

Ode CLXI: Lu ming.

399. Shī ye chí p'ing 1.

A. Mao: p'ing 2 = 3, thus: 'They (the deer) eat the duckweed of the open grounds'. This would mean that 2 **b'ǝng* would be a short-form for 3 **b'ienɡ*. That 2 stands for 3 occurs e. g. in Ta Tai: Hia siao cheng. — B. Cheng (after Erya): p'ing 2 = 4, thus: 'They (the deer) eat the Artemisia of the open grounds'. — The deer would hardly, with A, go out in the water seeking a water-plant. B is preferable.

Shī wo Chou hing, see gl. 12.

400. Shī min pu t'iao 5.

A. Mao: t'iao 6 (**t'ioɡ / t'ieu / t'iao*) = 7. This latter (**d̥iu / iu / y ü*), properly meaning 'pleasant, to enjoy', makes no sense here, and it is a loan char. for 8 **t'u / t'zu / t'ou*. Indeed, K'ung had a version of the Mao comm. which read 8, and Shīwen reads 7 **t'u / t'zu / t'ou*, as if it were 8. Similarly, in Chouli: Ta sī t'u, 7 is loan char. for 8; (7 =) 8 means 'mean, shabby, ungenerous' (ex. in Lun: T'ai po, Tso: Chao 16, etc.). In Tso: Chao 10 (foll. by Shuowen) our ode line is quoted 9, this 10 **t'ioɡ / t'ieu / t'iao* again defined as = 'mean' by Fu K'ien, Hū Shen and Tu Yü. 10 is well attested in the sense of 'light' (see gl. 237), hence here by extension of meaning = 'to treat lightly and meanly, to slight'. 6 is then a mere variant of this 10 **t'ioɡ*. Mao has no gloss to 11, evidently taking it in its ordinary sense of 'to regard'. Thus: 'Not regarding the people in a (slighting-) mean way'. So the sense of the line was already understood by the Tso author, for the text there narrates how a wise man criticized human sacrifice and insisted that the people should not be regarded with contempt. — B. Lu (ap. Chang Heng: Tung king fu) reads 12. This 8 goes against the rimes (13) and is obviously a mere gloss-word which has crept into the text. — C. The Lu version 12 has 14 inst. of 11 (so also Fu K'ien in his gloss to Tso: Chao 10) and Cheng says: '11 is the old form of 14', and he paraphrases: 'Displaying (the virtue) to the people and causing it not to be mean (in regard to the rites)'. Legge, also considering 14 as the primary reading, turns the line differently: 'Showing the people not to be mean'. It is true that 11 **d̥iər / si / shī* 'to see' and 14 **d̥iər / d̥i / shī* 'to cause to see, to show, to display' are closely cognate words (of the same stem), but of course 14 may just as well stand for 11 as *vice versa*. — Cheng's and Legge's interpr. are very scholastic, and inferior to the simple and natural interpr. A of Tso and Mao.

1 食野之苹 2 苹 3 萍 4 蘋蕭 5 視民不挑 6 挑 7 愉 8 愉 9 視民不挑 10 挑 11 視 12 示

Ode CLXII: SI mu.

401. Chou tao wei ch' i 15.

Chou tao means 'the road of Chou' (with Mao), not 'the great road', with Chu, see gl. 12.

A. Mao: wei ch' i 16 (**ǵwǎr-d'ǵar*) = 17 'passing far away'. Shīwen records the variant 18 (**ǵwǎr*). This 18 is well attested in the sense of 'to bend, to serpentine, tortuous' (see gl. 49), and in this sense 19 is merely an enlarged form. Ch' i regularly means 'slow'. Thus the ode line: 'The road of Chou is winding and (slow:) long', to which Mao's gloss is a free paraphrase. — B. Ts' i (ap. a paraphrase in Yi lin: Kua 56 and 59) read 20 **ǵwǎr-dia* (wei - y i), a binome meaning 'to serpentine, to wind, to bend' (see gl. 49), thus: 'The road of Chou is winding'. — C. Han (ap. comm. to Wsüan) read 21, this 22 defined as = 23 'precipitous, perilous', thus: 'The road of Chou is precipitous'. Wei 24 regularly means 'to terrify, terrifying'. The 25 **dǵar / i / y i* may be id. with 26 **dǵar / i / y i*, in Ts' ie yün defined as = 'precipitous'. This char. already occurs as a name in the oracle bones (Yin k' i tsuei pien 1225), and abbrev. into 25 (as here) it forms a part of the name of a mountain in Shu: Yao tien: 27 ('the Yü precipice'); this is a binominal place name (it does not mean: 'the country of the Yü barbarians'), variously wr. 27 (Shu, ku wen version), 28 (Shu, kin wen version), 29 (Shuowen), 30 (Kuang yün), etc. — D. Another school (ap. Han shu: Ti li ch' i) read 31. This 32 Yü - y i (**ǵük-dǵar*) was the name of a place in Shensi; thus: 'The road of Chou (is in) Yü-yi'. Yen Shī-ku thinks this is the Han school, the Ts' ing scholars think it is the Ts' i school, but their versions were different, see B and C above. — D is grammatically unsatisfactory. As to A, B and C, it is undecidable which of them best repr. the orig. Shī.

402. T' an t' an lo ma 33.

A. Mao: t' an t' an 34 (**t'ân / t'ân / t' a n*) = 35, thus: 'Panting are the black-maned white horses'. No text par. — B. Shuowen reads (alternatively) 36. This 37 **t'â / t'â / t' o* (and **tâ / tâ / t o*) is defined as = 38 'horses being sick, exhausted, fagged out', thus: 'Exhausted (fagged out) are the black-maned white horses'. No text par. — C. Chu: t' an t' an 34 = 39, thus: 'Numerous are the black-maned white horses'. Cf. ode 178, phr. 40: 'The war chariots were numerous'. — Interpr. C is due to the analogy with ode 178, yet there are other cases where 34 has various other meanings (ode 259, Li: Yüe ki), and here, in a lamentation of one who is away from home, toiling in the king's service, the context speaks in favour of A-B: 'My four stallions run unceasingly, exhausted are the black-maned white horses'. Just as we have an alternation *ân - âr - â* in the word stem 'to dance': **b'wân-sâ - *b'wâr-sâ - *b'wâ-sâ* (see gl. 334), we have a similarly varied word stem 'to exhaust': 41 **tân* 'to exhaust' (common: Chuang, Mo etc., also wr. 42 in Li: Tsi yi, etc.): 34 **t'ân* 'exhausted' (our A above): 43 **tân* and **târ* 'suffering, distressed' (Shī; 'the yang force in winter is exhausted', Kyü): 44 **târ* 'exhausted' (Shī): 36 **tâ*, **tâ* 'exhausted' (our B above). If Mao defines his **t'ân* 34 as = 'panting', it is because of the element 'mouth' in the char., thus a script etymology. Undecidable whether the orig. Shī had **t'ân* (34) or *t'â* (36); the meaning, in any case, was 'exhausted'.

403. Pu huang tsiang fu 45.

A. Mao: tsiang 46 = 47, thus: 'I have no leisure to nourish my father'. Mao means that 46 **tsiang / tsiang / tsiang* here is cognate to 47 **ziang / iang / y a n g* 'to nourish'. This interpr. by sound similarity is very bold and arbitrary, yet it has been accepted by all later comm. — B. Another interpr. Shuowen has a word 48 **tsiang / tsiang / tsiang* = 49 'to uphold, to support'. This is but a variant of the ordinary 46 in the sense of 'to take' = 'to hold, to lead', cf. Tso: Chuang 21, phr. 50: 'The prince of Cheng (took, held:) seconded the king, and they entered through the South

gate». Thus here: I have no leisure to (uphold:) support my father». — We should compare:

Ode 206. Wu tsiang ta kü 51. A. Cheng: tsiang 46 = 52 'to uphold and bring forward', thus: »Do not (take = uphold, support:) help forward the great carriage». — B. Waley: »Do not escort the big chariot» (common meaning of tsiang). — No reason to abandon the ancient interpr. (A).

Ode 257. T'ien pu wo tsiang 53. A. Mao: tsiang 46 = 47 (as above): »Heaven does not nourish us». — B. tsiang 46 = 'to uphold, to support' (as above): »Heaven does not support us».

404. Tsiang mu lai shen 54.

A. Mao (after Erya): shen 55 = 56 'to think of'. Since the line is then difficult to construe, Wang Yin-chi (King chuan shi ts'i) adds that lai 57 is 'a particle' = 58, thus: »To support the mother, of that I am thinking». But for shen 55 = 'to think' there is no text par. whatever, and it is probably but a speculation of the Erya glossist based on the graph (55 having 56 for phonetic). And Wang's 57 = 58 is a school ex. of arbitrary and poorly supported speculation. — B. Cheng: shen 55 = 59 'to announce, tell, remonstrate', thus: »About supporting my mother, I come and report» (sc. to my superior), sc. I wish to return home. Cf. Tao: Min 2, phr. 60: »The prince of Sin announced to (remonstrated with) prince Huan of Chou and said». Similar ex. in Kyü: Lu yü and Kyü: Tsin yü. — B is much better supported.

Ode CLXIII: Huang huang ché hua.

Shen shen cheng fu, see gl. 17.

405. Mei huai miki 61.

A. Mao: mei 68 = 62 (this after Erya); huai 64 = 65. This latter builds on Kyü: Lu yü, hia, where a dignitary, quoting this ode, expounds: 66 'to have feelings of loyal harmony is the meaning of (the expression) mei huai» (of the ode). Mao paraphrases more fully in the last st.: 67 »Although they have loyally harmonious feelings, they should themselves consider that they (do not reach =) are not equal to their task». The line would then be extremely brachylogical: »Although having feelings, they (know that they) do not reach». For 68 = 69 'although', cf. ode 164, phr. 70 »Although there are good friends» (par. to 71: »Although there are brothers» in the foll. st.). — B. Cheng, having a Kyü ed. which read 72, thinks Mao's 73 is a copyist's fault for this 74, and interpr.: »Whenever they have private feelings (i. e. think of their own advantage), they will (not reach =) not be equal to their task». — C. Chu: 64 = 75: »(In every case =) ever (thinking of =) anxious lest they should (not reach =) not

民不偷 13 蒿昭徽教 14 示 15 周道倭遲 16 倭遲 17 歷遠之兒 18 委 19 倭 20 達迤 21 蛟蛇 22 周道威夷 23 威夷 24 陰 25 威 26 君 27 隅 28 隅君 29 禺鋤 30 隅君 31 周道郁君 32 郁君 33 嘽嘽駱馬 34 嘽 35 喘息之兒 36 痾痾駱馬 37 痾 38 馬病也 39 衆盛之兒 40 戎車嘽嘽 41 嘽 42 單 43 痾 44 嘽 45 不遑將父 46 將 47 養 48 將 49 扶 50 鄭伯將王自園門入 51 無將大車 52 沃進 53 天不我將 54 將母來訟 55 訟 56 念 57 來 58 是 59 告 60 辛伯訟周桓公云 61 每懷靡及 62 雖 63 懷 64 和 65 懷 66 和為每懷 67 雖有中和 當白謂無所及 68 每 69 雖 70 每有良朋 71 雖有兄弟 72 懷私靡及 73 和 74 私 75 思 76 我馬維駒 77 駒 78 我馬維駒 79 駒 80 我馬

be equal to their task». — D. Waley: »Each bent on keeping his place properly», i. e.: »(Numerous are the runners), each of them (anxiously thinking of not reaching =) afraid of lagging behind». — A and B are hopelessly scholastic, C is slightly better. D suits the context much better and is strikingly plausible.

406. *Wo ma wei kü* 76.

A. Mao reads thus: »My horses are colts». This 77 **k'iu* rimes with **ñiu*: **k'iu*: **tsiu* in the foll. lines. — B. Shīwen: one version reads 78: »My horses are high (tall)». This is because Shuowen, under 79, quotes: »The ode says 80», and he thinks this refers to our ode here. Yet 79 **k'ioŋ* fails in the rime, and Shuowen may have quoted an ode now lost. — A alone is satisfactory.

407. *Chou yüan tsī tsü* 81.

A. Mao: 82 'loyal and faithful is *chou*'. Thus: »If there are loyal ones, we shall make inquiries (take their counsel)». This builds on Kyü: Lu yü, hia, and on Tso: Siang 4, where this ode is quoted in moralizing sermons, the Kyü text saying 82, the Tso text running: »The ruler instructs the envoy saying: 83 you must make inquiries with the *chou* loyal and faithful ones». *Chou* 84 means 'all round', hence here taken to mean 'of an all-round virtue, perfect in virtue'. Although this interpr. of the ode is thus proved to be very ancient, it is highly scholastic. — B. Chu: *chou* 84 = 85 'everywhere' (common), thus: »Everywhere I make inquiries». — B is simple and plausible.

Wo ma wei k'i see gl. 364.

408. *Chou yüan tsī mou* 86.

A. Mao reads thus. Applying our interpr. in gl. 407, the line then means: »Everywhere I make inquiries and take counsel». 87 **m'üŋ* / *m'ü* / *mou* rimes with 88 **g'äg* / *g'ji* / *k'i*, a regular rime. — B. Lu (ap. Huai: Siu wu) reads 89, same meaning. 90 was **mäg* and fails in the rime; it is probably a gloss word which has erroneously crept into the text.

409. *Wo ma wei yin* 91.

A. Mao (after Erya and foll. by Shuowen): *yin* 92 = 93 '(a horse with) (darkish =) grey and white mixed hair'. — B. Fan Kuang (E. Han time): *yin* 92 = 94 '(a horse with) white below the eyes'. — No reason to abandon the oldest interpr.

Ode CLXIV: *Ch'ang ti*.

410. *Ngo fou (p'ei) wei wei* 95.

A. Mao: 96 'ngo is equal to ngo ngo jan abruptly, and expresses the bursting out'. To 97 Mao has no gloss, but Wang Su, expounding Mao, says: »fou wei wei is equal to a simple wei wei», fou ('not') then (with Chu) marking an oratorical question. Thus: »The flowers of the *ch'ang-ti* tree (98, Lu reads *t'ang-ti* tree 99, Han reads *fu-yi* tree 100), suddenly bursting out, are they not brilliant». Wang Yin-chi (King chuan shī ts'i) thinks fou 97 is a mere filling-out »particle», but in the numerous par. texts which he adduces 97 is equal to *p'ei* 1 'great, grandly', cf. C below, and his speculation is certainly no improvement on Chu's interpr. (acc. to which an oratorical fou 97 is = 2). For 3, cf. Ta Tai: Tseng ts'i shī phr. 4: »The sage utters his words in a brisk way». 3 **ngák* / *ngák* / ngo is etym. id. w. 4a **ngák* 'startled' (Ts'ê etc.), and w. 5 **ngák*, 'to speak brusquely and frankly' (Lie). — B. Lu (ap. an inscr. by Ts'ai Yung) and Han (ap. Yi wen lei tsü) read 6 inst. of 3, and this has led Cheng to a desperate speculation: ngo 6 is = 'the calyx' of a flower, fou 97 is loan char. for a 7 which would here mean 8 'foot', the 9 thus being a binome ('calyx-foot' =) 'calyx'; thus in our ode line: »The calyces are brilliant». But 6 = 'calyx' is known from no pre-Han text, and the char. 6 of Lu and Han may very well be a loan char. for the 3 'abrupt' of the Mao version. When Cheng says that 7 (**p'iu* / *p'iu* / p u 'to lay hands

on') means 'foot', I suppose he means 10 (**p'iu* / *p'iu* / *fu*) 'foot', which means precisely 'the base of a flower, the calyx' in Kuan: Ti yüan. For his curious idea that 97 **p'üŋ* / *p'üŋ* / *fo* is loan char. for 10 **p'iu* 'foot, calyx' there might be a slender support: in Tso: Ch'eng 2 there is a mountain called 11, and in Tso: Ch'eng 16 we have a word 12 'gaiters'; Cheng may have imagined that 13 in the mountain name was loan for this 12? In any case, his interpr. is exceedingly forced and unreasonable: why should the calyces of the flowers be »brilliant«? — C. Kuei Fu, in his Shuo wen kie ts'i yi cheng, reminds that Shuowen has a w. 14 defined as = 15 'flowers being ample, rich'. Of this w. there are no text ex., but Kuei thinks that Hsü had our ode in view, and that 14 is merely an enlarged form of our 97. The char. 14 also means a plant called *fo-yi* 16 (ode 8), and is then read **b'üŋ* / *b'üŋ* / *fo*; but how Hsü read it when meaning 'flowers being ample' is not known. Probably it was read **p'üŋ* / *p'üŋ* / *p'ei*, for 97 is exceedingly common as the primary graph for 1 **p'üŋ* / *p'üŋ* / *p'ei* 'great, ample'. Ode 274, phr. 17 »Amplly illustrious were Ch'eng and K'ang«, ode 249, phr. 18 »Amplly illustrious was the prince of Shen«, is equal to the *p'ei hien* in Shu: K'ang kao, phr. 19 »Your amplly illustrious father Wen wang«; Shu: Lo kao 20 »The amplly illustrious virtue«. In the bronze inscriptions, the graph is regularly 97 for 1, e. g. the famous Ta Yü ting, phr. 21 »The amplly illustrious Wen wang« (corresp. to the Shu ex. 19); the equally famous Mao kung ting, phr. 22 »the amplly illustrious kings Wen and Wu« corresp. to Shu: Wen hou ch'i ming 23. There are scores of ex. where 97 (equal to 1) **p'üŋ* / *p'üŋ* / *p'ei* means 'ample, amplly, grand, grandly'. Our ode line 95 (equal to 24, or 25) consequently means: »(The flowers of the ch'ang-ti tree) become brusquely (in a sudden outburst) ample and brilliant«. — B is hopeless, A is forced and barely admissible, C is clear and natural, and quite convincing.

411. Yüan si p'ou yi, hiung tik'iu yi 26.

A. Mao: p'ou 27 = 28 'to assemble, bring together, come together'; k'iu yi 29 = 30 'brothers seek their brothers', thus: »Highlands and lowlands lie side by side, elder brothers and younger brothers seek each other«. Lu (ap. Kuo P'o comm. to Erya) reads 31 for 27, same reading and meaning. So also Shuowen. — B. Chu: »When (corpses) are heaped on heights and in lowlands, brothers seek them out«. This is because the preceding line speaks of the sympathy which brothers show in times of death and burial. — B, an arbitrary speculation, is not in the slightest borne out by the wording of the text.

412. Mei yu liang p'eng, huang ye yung t'an 32.

For mei 33 see gl. 405; 34 was **xiwang* / *xiwang* / *huang* (in Pekinese irregularly read k'uang). Shiwen records the variant 35, where the phonetic (**xiwäng* / *xiwäng* / *hiung*) stands alone, without radical, for 34.

唯驕 31 周爰咨諏 32 忠信為周 33 必咨於周 34 周 35 偏 36 周爰咨謀 37 謀 38 騏 39 周爰咨
謀 40 謀 41 我馬維駒 42 駒 43 陰白雜毛 44 目下白 45 鄂不韡韡 46 鄂猶鄂鄂然言外發也
47 不 48 常棣 49 棠棣 50 夫移 51 丕 52 豈不 53 鄂 54 君子出言以鄂 55 鄂 56 鄂 57 拊
58 足 59 鄂不 60 附 61 華不注 62 附注 63 不注 64 茅 65 華盛 66 茅苒 67 不顯成康 68 不顯申
伯 69 丕顯考文王 70 丕顯德 71 不顯玟王 72 不顯文武 73 丕顯文武 74 鄂丕韡韡 75 鄂茅
韡韡 76 原隰發矣兄弟求矣 77 寔 78 聚 79 求矣 80 求兄弟也 81 摯 82 每有良朋況也承歎

A. Mao: *h u a n g* 34 = 36. Cheng thought that by 36 Mao meant 'this, here' (he paraphrases: 37 'although there are good comrades coming here'), but *h u a n g* can have no such meaning, and later comm. have realized that by 36 Mao meant 38 'increasingly, all the more' (in ode 257 Mao says 35 = 38, see below). Thus: »(When brothers are in difficulties), although there are good friends, they (increasingly =) all the more heave long-drawn sighs«. Cf. ode 257 phr. 39 »The disorder increases»; Kyü: Tsin yü 40 »The people all the more consider it as a favour»; in Shu: Wu yi, where the orthodox version reads 41, the Han stone classics (of the Hi p'ing period) read 42, and Wang Su's version had 34: »They (increasingly:) all the more paid reverent attention to their virtue«. Yet in our ode line this 'all the more' comes in rather illogically. — B. Chu: *h u a n g* 34 is 43 'an initial particle' (and hence simply skipped in Chu's paraphrase). Yet when *h u a n g* is a grammatical particle, it always means 'how much more' and 'moreover', it is never an »empty« and simply filling-out particle. — C. Another school, mentioned by Chu, takes 34 (35) to stand for 44 **xiwang* / *xiwang* / *h u a n g* 'distressed', as in Ch'u: Yüan yü, phr. 45; thus: »Although there are good friends, and even if they are distressed, they (only) heave long-drawn sighs« (they do nothing more). In the next st. we have a line of exactly this *tournure*: 46 »Although there are good friends, and even if they are many, there is no aid« (cf. gl. 387). — The orig. graph was evidently 35 **xiwang*, used as a phon. loan char., and certain early scribes, thinking that it served for 34, filled out the char. by rad. 85. But obviously 35 could equally well serve as loan char. for 44, which makes interpr. C quite plausible. B is clearly to be rejected; A, though perhaps possible, is strained, and fails in the parallelism with next st. (phr. 46). In C the parallelism in construction is perfect, and the meaning of the line is good and natural. — We should study further:

Ode 168. P'u fu *h u a n g t s u e i*. Mao has no gloss. A. Cheng: »The grooms are (increasingly:) more and more exhausted«. — B. *h u a n g - t s u e i* is a binome: »The grooms are distressed and exhausted«.

Ode 257. Ts'ang *h u a n g t'ien hi* 47. A. Mao: *ts'ang* 48 = 49 (expl. by sound similarity: **ts'ang* ~ **sang*); 35 = 38; 50 = 51, thus: »The ruin is (increasingly:) more and more (old:) long-continued«. For *ts'ang* 48 in this sense, no text par. — B. Chu: *ts'ang h u a n g* 52 stands for 53: »The affliction and distress are long-continued«. 54 **ts'iang* / *ts'iang* / *ch'u a n g* 'affliction' (ex. in Li) is cognate to 55 **ts'iang* 'to wound' etc.; *h u a n g* 44 as above (Ma Juei-ch'en takes 50 as loan char. for 56, an unnecessary alteration). — B is obviously preferable.

Ode 265. Ch'i *h u a n g s i y i n* 57. A. Mao: *h u a n g* 35 = 36: »You are intent on (increasingly:) more and more to prolong this«. (In our gl. 286 this gloss of Mao's was wrongly interpr.). — B. Chu: *h u a n g* 35 = 44: »The distress — that you prolong«. — C. *H u a n g* 34 is common in the sense of an adverb 'moreover' (so often in Tso), and *ch'i* 58 is the adverb 'simply, only' (see gl. 286); *ch'i - h u a n g* here is therefore evidently an adverbial combination: »(You do not retire), you only moreover prolong this«.

413. Wai yü k' i w u 59.

A. Mao (after Erya): *w u* 60 = 61, thus: »Outside (the house) they defend one another from insult«. 60 **miug* / *miu* / *w u* rimes here (an imperfect rime) with 62 **nióng* / *niung* / *j u n g*. Shuowen has a char. 63 **miug* / *miu* / *w u* defined as = 64, and Erya likewise has 60 = 64 'strong, to force, to do violence to'. We know this word 63 from the Mao kung ting inscr., phr. 65 'to maltreat the widowers and widows', and 60 in Erya and Shī (our ode here) is evidently but an enlarged form of this 63. — B. Another school (ap. Tso and Kyü) reads 66, same meaning. This 61 was **miu* / *miu* / *w u* (it rimes regularly, in the Shī, with words ending in *-u, *-iu) and cannot even form an

approximate rime to 62 **ñiŋg*. We must conclude that the Tso and Kyü authors have replaced the 63, 60 **m̃iug* of the Shī text by a synonymous gloss word 61 **m̃iu* of some early gloss, this latter 61 being more common and easily understood than the former (in the same way Si-ma Ts'ien, in his Shī ki, frequently alters the Shu texts he incorporates by substituting easy gloss words for more difficult words of the orig. text).

Mei yu liang p'eng, cheng ye wu jung see gl. 387.

414. Yin tsiu chī yü 67.

A. Mao: y ü 68 = 69, further expounded so as to show that he meant 'a private and informal feast'. Thus: »(Set' out your pien and tou vessels), drink an informal feast of wine». Shuowen quotes 70, defined as = 71 'a festive repast'. This 68 (70) was read *? / 'iwo / y ü both in Ts'ie yün and Shīwen, and Anc. Chin. 'iwo cannot derive from any Archaic form that could rime with our rime words of the st.: 72 **d'u*: **g'iu*: **ñiu*. For the meaning, cf. Kyü: Chou yü and Lu yü, where 68 means a pocation during which the drinkers did not sit down. — B. Chu: y ü 68 = 73 'satiated', thus: »Drink your (satiety =) fill of wine». Cf. Tso: Siang 26, phr. 74 »They presented food to satiety». — C. Han (ap. comm. to Wsüan) read 75, defining 76 as a feast in which everybody drinks just as much as he can, and is free to leave off when he wants no more (in contrast to the more solemn feasts, where the drinking was regulated). Thus: »Drink a satiety-feast of wine». Here again Ts'ie yün reads 76 *? / 'iwo / y ü, which fails in the rime. — In ode 223 we have a word 77 **iü* / 'iü / y ü (so Shīwen and Ts'ie yün, the latter also alt. **k'iu* / *k'iu* / *k'u*), which would suit the rime here perfectly, and means 'satiated, satiety'. Obviously the C version 76 is a mere variant of this 77 and should be read **iü* (correct rime here, just like 77), and the line means: »Drink your (satiety =) fill of wine». This, in fact, comes very near to the C definition. Now the Mao school replaced the 76 (= 77) by the synonymous 68 *? / 'iwo / y ü 'satiated, drinking to satiety, a free and informal drinking', which does not suit the rime and should be rejected. And finally Lu Fa-yen (Ts'ie yün), knowing that 76 was the Han school equivalent to the 68 of the orthodox Mao text, altered the reading of 76 correspondingly (from **iü* / 'iü / y ü into *? / 'iwo / y ü), which was all the more allowable since the phonetic 78 cannot possibly serve for a *? / 'iwo / y ü (see the series in Karlgren, Grammata Serica p. 158).

415. Ho lo ts'ie ju 79.

A. Mao (after Erya): ju 80 = 81 'attached', thus: »They are peaceful and happy, and devoted». Cf. Li: K'ü li phr. 82 »The (wife of) a dignitary is called ju jen 'the attached person', to which Cheng Hsün: ju 80 means 81 'attached'. Chu further expounds our ode line: ju 80 means 'baby-like' = 'devoted as a child to its parents', thus deriving the metaphoric meaning from the ordinary sense of 80 = 'baby'. The line would then fundamentally mean: »They are peaceful and happy, and child-like (in their devotion)». This is all very scholastic. — B. Chu Tsün-sheng (Shuo wen t'ung hün ting sheng): ju 80 **ñiu* / *ñiu* / ju is loan char. for 83 **d'iu* / 'iu / y ü, thus: »They

33每 * 況 35兄 * 茲 37難有善同門來茲 38滋 39亂況 40衆況厚之 41皇自敬德 42兄曰
敬德 43發語詞 44悅 45悵悵悅而永懷 46每有良朋 47無戎 48名兄 49填 50倉 51喪 52
填 53久 54倉兄 55悵悵 56悵 57創 58癘 59職兄斯引 60職 61外禦其務 62務 63侮 64戎 65
教 66疆 67教疆 68外禦其侮 69飲酒之飲 68飲 69私 70飲 71燕食 72豆具 73孺 74餐 75飲
賜 75飲酒之醴 76醴 77醴 78區 79和樂且孺 80孺 81屬 82大夫曰孺人 83愉 84悵 85僞 86

are peaceful and happy, and pleased». This is phonetically improbable. — C. Waley: «They are peaceful and happy, and mild.» I suppose Waley has in mind the common and well-attested word stem **ñju* / *ñzju* / *j u* 'soft, weak, timid', ordinarily wr. 84 (Kyū: Tsin yū, Sün: Li lun etc.). It is quite likely, indeed, that 80 **ñju* 'baby' fundamentally means 'the weak one' (small and helpless), and belongs to the same stem. Again it is interesting that Cheng Hūan (comm. to Li: Ju hing) about the word 85 **ñju* / *ñzju* / *j u* 'scholar' says: it means 86 'mild, peaceful', evidently taking 85 **ñju* to be cognate to 84. Further, Shuowen has a word 87 **ñju* / *ñzju* / *j u* defined as = 88 'weak'; this 87 occurs in the sense of 'wife' ('the weak one') in one version of Yi: kua 54. — C is certainly most convincing.

Y i e r k i a s h i see gl. 589.

Ode CLXV; Fa mu.

416. Niao ming ying ying 89.

A. Mao: ying ying 90 = 91, thus: «The birds cry scared». — B. Cheng: ying ying (**ěng* / *eng* / ying) = 'the sound of the birds', thus: «The birds cry *ěng-ěng*». — B is confirmed by the par. of the preceding line: «They hew the trees, (it sounds) *těng-těng*».

Chung ho ts'ie p'ing see gl. 79.

417. Fa mu hu hu 92.

A. Mao: hu hu 93 (**χo* / *χuo* / h u, Shīwen) = 94 'the appearance of the chips'. What Mao really meant by this is not clear. Since there is no par. to show that a 'chip' could be called a 93 **χo*, he probably meant that *χo-χo* was an onomatopoe depicting the whizzing sound of the chips flying, thus: «They hew the trees, whiz! (fly the chips)». Variant 95 *χo* / *χuo* / h u (ap. Yen shī kia hūn). — B. Shuowen reads 96, defining it as = 97 'the sound of hewing trees'. This char. 98 in its common sense of 'place' etc. is read **šio* / *šiuo* / s o, but there are reasons for believing that the char. also had another reading with guttural initial: on the one hand, Shuowen says that the phonetic in 98 is 99 **g'o* / *γuo* / h u (which tallies badly with **šio*), on the other hand, in Han shu: Su Kuang chuan, we find 100 for the ordinary 1. We may therefore suppose a reading **χo* / *χuo* / h u, this 98 thus being a mere variant of the onomatopoe 93, 95 **χo* of the Mao version. (98 **šio* is then quite a different char., a h u e i y i made of 'door' and 'axe', which happens to coincide with this onomatopoe 98 **χo*, a h i e sheng made of 'axe' as rad. and 99 as phonetic). Tuan Yü-ts'ai says that this 2 depicts not the sound of the axe but of the saw; and Kuei Fu, recalling Huai: Tao ying phr. 3 «Now, those who lift big trees, those in front (cry) **zia-χo*, and those behind also respond», thinks our **χo* refers to the shouting of the lumbermen. That 93, 95, 98 **χo* is an onomatopoe is evident. We need not, however, speculate over what sounds it depicts, but simply, on analogy with the 4 «They hew the trees, (it sounds) *těng-těng*» of the preceding st., translate: «They hew the trees, (it sounds) *χo-χo*».

418. Ning shī pulai, wei wo fu ku 5.

Mao says simply: wei 6 = 7. Cf. ode 36, phr. 8 «If it were not for the lord's sake».

A. Cheng interpr.: (I call the uncles to the feast:) «Ning it is better that shī it happens they do not come, (and not that =) than that I do not show them regard». — B. Ch'en Huan takes ning as the interrogative adverb (see gl. 77) and shī = 'to go', thus: «Where should they go and not come, let them not show me disregard», i. e. they are sure to come. — B is very far-fetched. No reason to abandon A.

419. Litsiu yu yen 9.

A. Mao: yen 10 = 11 'beautiful', thus: «The strained wine is fine». No text par. — B. Chu: yen 10 = 12, thus: «The strained wine is abundant». Yen 10 'to overflow,

abundant, rich' is common, e. g. Sün: Fu p'ien 13 'The violent men are abundant (very numerous)'; Kuan: Shan chī shu 14 'The lying corpses are there in plenty and (overflowing =) abundance'. — B is better supported.

420. Yu tsiu sū wo 15.

Mao says nothing about the construction of 16 wo. A. Cheng, foll. by K'ung, takes wo in the dative case and thinks the line refers to 'the king': 'When (the king) has wine, he strains it for us' (and gives us a feast). Yet there is nothing whatever in the ode referring to any 'king'. It is quite plausible that wo is a dative, but the subject of the clause is an indefinite 'one, they'. I have prepared a feast for my kinsmen, they have been formally invited and are there; all are ready for the meal: 'If there is wine, they strain it for us' (followed by: 'If there is no wine, they buy it for us, k'am-k'am they drum to us, moving in rounds, they dance to us'). For a construction with a dative following the verb in this way, cf. ode 161, phr. 17 'He shows me the ways of Chou'. — B. Sie Fang-tê (13th c.) foll. by the Ts'ing scholars, takes sū wo as an inversion of wo sū: 'If there is wine, I strain it' (so also Legge: 'I strain it, do I', and Waley: 'We strain it, we'). — B is grammatically unsatisfactory.

421. Wu tsiu ku wo 18.

A. Mao: 19 = 20 'wine (fermented) one night'. If so, it has to be read *g'o / yuo / hu (Shiwen, Ts'ie yün). Cf. ode 302, phr. 21 'There has been filled in (the vessels) the clear overnight-wine', to which Mao says simply 19 = 22 'wine'. Ma Juei-ch'en, in order to find an etymology, proposes to alter the reading into *ko / kuo / ku, taking the word to be id. with the word *ko / kuo / ku 'coarse, badly made' which occurs variously written 23, see gl. 301; for this arbitrary alteration there is no adequate justification. If, with Mao, our 19 is to be taken as a kind of wine, we have to construe both the sū in the preceding line (phr. 15, see gl. 420) and our 19 here as verbs: 'If there is wine, they give us strained wine; if there is no (proper, finished) wine they give us overnight-wine'. This is very forced. — B. Cheng: 19 = 24 'to buy' (then read *ko / kuo / ku), thus: '(If there is wine, they strain it for us), if there is no wine, they buy it for us'. Cf. Mo: Fei ju 25 'and with it bought wine' (var. 26). The word indeed means both 'to buy' and 'to sell', thus 'to deal in, to retail', cf. Hanfei: Wai ch'u, yu shang 27 'There was a man in Sung who sold wine'. The same word is also wr. 26 (*ko / kuo / ku) 'to buy' and 'to sell', cf. Lun: Hiang tang 28 'Bought wine and dried meat bought in the market he did not eat'; Lun: Tsī han 29 'Shall I sell it?'. Huan K'an, in his comm. to Lun, reads our ode line 30, an alteration after Cheng's interpr. — B is much clearer and simpler than A, and well substantiated by par.

422. K'an k'an ku wo, ts'ün ts'ün wu wo 31.

A. Mao has no gloss to k'an k'an 32 (*k'am / k'am / k'an) here, but in ode 112, phr. 33, Mao says: k'an k'an = 'The sound of the hewing of the t'an-tree';

優也和也 87 嬌 88 嬌 89 鳥鳴嚶嚶 90 嚶 91 驚懼 92 伐木許許 93 許 94 柿兒 95 澣 96 伐木所
所 97 伐木聲 98 所 99 戶 100 然所 1 幾許 2 所所 3 今夫彈大木者前呼邪許後亦應之 4
伐木丁丁 5 寧適不來微我躬顧 6 微 7 無 8 微君之故 9 禮酒有衍 10 衍 11 美 12 多 13
畏人衍矣 14 伏尸滿衍 15 有酒湑我 16 我 17 示我同行 18 無酒酤我 19 酤 20 一宿酒 21 既
載清酤 22 酒 23 鹽苦枲沽 24 買 25 以酤酒 26 沽 27 宋人有酤酒 28 沽酒市脯不食 29 沽諸
30 無酒沽我 31 坎坎鼓我踴踴舞我 32 坎 33 坎坎伐檀兮 34 坎其擊鼓 35 鼓聲 36 踴 37 舞

and in ode 136, phr. 34, Mao 35: 'k' a n k' a n is the sound of beating the drum'. Ts' ü n ts' ü n 36 (*ts'üwən / ts'üwən / ts' ü n) Mao = 37 'the appearance of dancing'. *ts'üwən fundamentally means 'to turn round, make a tour', cf. Chuang: Chī lo 38 (equal to 39) = 'to turn round and draw back'; Yen tsī: Nei p'ien, kien shang 40 «(You would) walk round among the fields». Thus: *K'əm-k'əm they drum to us, moving in rounds, they dance to us». Shuowen inst. of 32 reads 41 *k'əm / k'əm / k' a n, defined as = 42, or better, as quoted in Shīwen 43 (44 here stands for 45) 'a tune, a dancing melody', here again referring to the music accompanying the dance; and inst. of 36 Shuowen reads 46 (rad. 33) = 47, or (as quoted in Shīwen) 48 'noblemen dancing'. — B. Lu (ap. Erya) says 49: k' a n k' a n and ts' ü n ts' ü n mean 'to rejoice', thus: «Joyfully they drum to us, joyfully they dance to us». No text par. — A is much better supported.

Ode CLXVI: T'ien pao.

423. Pei er tan hou 50.

A. Mao: t a n 51 = 52 'truly': «It (sc. Heaven) causes you to be truly (ample =) endowed» (h o u 53 means 'thick, ample', hence often 'generous', as in ode 271; but the context shows that here it means 'amply endowed', a common meaning). Lu (ap. Ts'ien fu lun) reads 54, same meaning. 55 = 'sincere, truly' is common in the odes. In the same way, in Shu: P'an Keng 56 «Greatly he admonished them with sincerity», the Ma Jung version reads 57, same meaning. In Shu: Lo kao 58, Ma Jung interpr. t a n = 52: «Be sincere in the virtue of your grandfather Wen» (but cf. C below). — B. Mao adds: «some say that t a n 51 is = h o u 53 'thick, ample' (here: 'amply treated' = 'richly endowed'), thus forming a binome t a n - h o u 59: «It (Heaven) causes you to be richly endowed». Then, again, 51 is equal to 55, in Erya defined as = h o u 53. Cf. ode 257, phr. 60: «I have met with the ample anger of Heaven»; t a n 61 (*tān), Mao = 53, is merely an enlarged char.; Shīwen registers here the variant 62. — C. Cheng: t a n 51 = 63 'to exhaust, exhaustingly, entirely', moreover taking h o u 53 to refer to the king's generosity: «May it (Heaven) cause you to be entirely generous». T a n 51 would then serve for 64 (cf. gloss 402), cf. Li: Tsi yi 65 «When the year is (exhausted =) finished»; Tso: Siang 27, phr. 66 «He will be entirely ruined and die», etc. (common). So also Cheng interpr. the Shu: Lo kao phr. 58: «(exhaust =) carry out entirely the virtue of your grandfather Wen». — The whole st. speaks of Heaven's gifts to the king. Moreover the line is strictly parallel to the next line: 67 «It (Heaven) causes you to have much increase», which decides in favour of A or B, and eliminates C. Since our t a n is immediately followed by h o u 53, it is certainly preferable, with B, to take t a n - h o u as a binome. — We should examine here:

Ode 271. T a n k ü e s i n 68. A. Mao (here foll. by Cheng): t a n 51 = h o u 53 'thick, ample, generous', thus: «He made (ample:) generous his heart». — B. Chu: t a n 51 = 63, thus: «He (exhausted =) exerted all his heart». — For A we have seen two good Shī par. above (odes 166 and 257, phr. 50 and 60), for B there are none in the Shī, hence A is preferable.

424. H o f u p u c h ' u 69.

C h ' u 70 is ordinarily read *d'ïo / d'ïwo / c h ' u in even tone, but Shīwen indicates here *d'ïo / d'ïwo / c h u in falling tone; in the latter reading it means 'to pass away' (e. g. in ode 114), but that is not applicable here, and Shīwen's gloss is very doubtful; it certainly goes against Mao.

A. Mao: c h ' u 70 = 71 'to open', thus: «What felicity does it (Heaven) not open up (for you)». It is true that c h ' u may mean 'to open up', as a road, an altar area etc., but then the fundamental sense of 'to eliminate' is always there: 'to clear away' = 'to open up'. We should therefore have to twist the line into: «For what felicity does

it (Heaven) not (clear away =) open up the way (for you)*, which is exceedingly far-fetched. — B. Chu, feeling A to be unreasonable, says: *ch' u 70* is = *72* 'to eliminate the old and create new': *What felicity does it (Heaven) not (eliminate =) replace (for you)* — a desperate and comic attempt to overcome the difficulty. It is due to the par. with Mao's gloss in ode 207, see below. — C. Ma Juei-ch'en: in ode 207 (see below) *70 *d'io* acc. to Cheng stands for *73 *d'io / iwo / y ü*. This *73 y ü*, normally meaning 'I, we', is the same word as *74 y ü* 'I, we'. Since the latter char. *74* at the same time can serve for the word *y ü* 'to give' (common), the char. *73* ought likewise to be able to serve for *y ü* 'to give'. Consequently, in our ode line, *ch' u 70* is equal to *y ü 73* and this is equal to *74* 'to give'; thus: *What felicity does it (Heaven) not give (you)*. This is a long series of surmises indeed, and for *73 y ü* = 'to give' (let alone then for *70* = 'to give') there is no support whatever in early texts. — D. Another interpr.: *70 *d'io / d' iwo / ch' u* is loan char. for the homophonous *75 *d'io / d' iwo / ch' u* 'to heap, to accumulate', thus: *(Heaven makes you richly endowed), what felicity is not heaped (on you)*. Exactly the same loan in Yi: Kua 45 (*76 t s u e i*, which is defined by the T'uan as meaning *77* 'to accumulate'), where we find: *78* *Accumulation — the lord by *ch' u* accumulating weapons prepares against unforeseen contingencies* (the stone classics and several other versions have corrected *70* here into *75*). — D is confirmed, besides by the striking Yi par., by the parallelism with the next line: *79* *There is nothing which is not (numerous =) abundant*. Our *ch' u 70* 'heaped, accumulated' balances that *shu* 'numerous, abundant'. — We should examine here:

Ode 207. Jī yüefang chu 81.

Shīwen reads *d'io / d'io / c h u in falling tone, against Mao.

A. Mao: c h ' u 70 = 72 'to eliminate the old and create the new', thus: »(Long ago, when we set out), the days and months were just (eliminated = replaced =) renewed» (it was New year). Yet there are no text par. whatever in support of the queer idea that 'to eliminate' should be equal to 'to renew'. — **B. Cheng:** 82 »The 4th month is called 70», thus: »(Long ago, when we set out), the days and months were just in the 4th month». This builds on Erya: Shī t'ien 83 »The 4th month is called y ü 73» (*d'jo), and Cheng, imagining that the 70 of the ode has this meaning, has altered the Erya formulation accordingly. But the same Erya passage has further: 84 »The 12th month is called t ' u 85» (*d'o / d'wo / t ' u), and the 70 of the ode might equally well be a variant for this 85 as for 73. Since there are no text ex. whatever of either 73 or 85 in these meanings, the Erya entries are of little value, and Cheng's speculation is a failure. — **C.** Another interpr. In ode 114 we have the phr. 86 (70 here *d'jo / d'wo / c h u, falling tone): »The days and months will be passing away» (the meaning here quite unambiguous and certain), and the formulation is so similar to our present ode line, that it would be strange indeed if they had not the same sense. Our line therefore means: »(Long ago,

兒₃₃ 躡₃₄ 循₃₅ 遂₃₆ 巡₃₇ 的₃₈ 躡₃₉ 行₄₀ 畎₄₁ 畝₄₂ 之₄₃ 中₄₄ 鞞₄₅ 舞₄₆ 也₄₇ 舞₄₈ 也₄₉ 舞₅₀ 曲₅₁ 也₅₂ 舞₅₃ 也₅₄ 舞₅₅ 也₅₆ 舞₅₇ 也₅₈ 舞₅₉ 也₆₀ 舞₆₁ 也₆₂ 舞₆₃ 也₆₄ 舞₆₅ 也₆₆ 舞₆₇ 也₆₈ 舞₆₉ 也₇₀ 舞₇₁ 也₇₂ 舞₇₃ 也₇₄ 舞₇₅ 也₇₆ 舞₇₇ 也₇₈ 舞₇₉ 也₈₀ 舞₈₁ 也₈₂ 舞₈₃ 也₈₄ 舞₈₅ 也₈₆ 舞₈₇ 也₈₈ 舞₈₉ 也₉₀ 舞₉₁ 也₉₂ 舞₉₃ 也₉₄ 舞₉₅ 也₉₆ 舞₉₇ 也₉₈ 舞₉₉ 也₁₀₀ 舞₁₀₁ 也₁₀₂ 舞₁₀₃ 也₁₀₄ 舞₁₀₅ 也₁₀₆ 舞₁₀₇ 也₁₀₈ 舞₁₀₉ 也₁₁₀ 舞₁₁₁ 也₁₁₂ 舞₁₁₃ 也₁₁₄ 舞₁₁₅ 也₁₁₆ 舞₁₁₇ 也₁₁₈ 舞₁₁₉ 也₁₂₀ 舞₁₂₁ 也₁₂₂ 舞₁₂₃ 也₁₂₄ 舞₁₂₅ 也₁₂₆ 舞₁₂₇ 也₁₂₈ 舞₁₂₉ 也₁₃₀ 舞₁₃₁ 也₁₃₂ 舞₁₃₃ 也₁₃₄ 舞₁₃₅ 也₁₃₆ 舞₁₃₇ 也₁₃₈ 舞₁₃₉ 也₁₄₀ 舞₁₄₁ 也₁₄₂ 舞₁₄₃ 也₁₄₄ 舞₁₄₅ 也₁₄₆ 舞₁₄₇ 也₁₄₈ 舞₁₄₉ 也₁₅₀ 舞₁₅₁ 也₁₅₂ 舞₁₅₃ 也₁₅₄ 舞₁₅₅ 也₁₅₆ 舞₁₅₇ 也₁₅₈ 舞₁₅₉ 也₁₆₀ 舞₁₆₁ 也₁₆₂ 舞₁₆₃ 也₁₆₄ 舞₁₆₅ 也₁₆₆ 舞₁₆₇ 也₁₆₈ 舞₁₆₉ 也₁₇₀ 舞₁₇₁ 也₁₇₂ 舞₁₇₃ 也₁₇₄ 舞₁₇₅ 也₁₇₆ 舞₁₇₇ 也₁₇₈ 舞₁₇₉ 也₁₈₀ 舞₁₈₁ 也₁₈₂ 舞₁₈₃ 也₁₈₄ 舞₁₈₅ 也₁₈₆ 舞₁₈₇ 也₁₈₈ 舞₁₈₉ 也₁₉₀ 舞₁₉₁ 也₁₉₂ 舞₁₉₃ 也₁₉₄ 舞₁₉₅ 也₁₉₆ 舞₁₉₇ 也₁₉₈ 舞₁₉₉ 也₂₀₀ 舞₂₀₁ 也₂₀₂ 舞₂₀₃ 也₂₀₄ 舞₂₀₅ 也₂₀₆ 舞₂₀₇ 也₂₀₈ 舞₂₀₉ 也₂₁₀ 舞₂₁₁ 也₂₁₂ 舞₂₁₃ 也₂₁₄ 舞₂₁₅ 也₂₁₆ 舞₂₁₇ 也₂₁₈ 舞₂₁₉ 也₂₂₀ 舞₂₂₁ 也₂₂₂ 舞₂₂₃ 也₂₂₄ 舞₂₂₅ 也₂₂₆ 舞₂₂₇ 也₂₂₈ 舞₂₂₉ 也₂₃₀ 舞₂₃₁ 也₂₃₂ 舞₂₃₃ 也₂₃₄ 舞₂₃₅ 也₂₃₆ 舞₂₃₇ 也₂₃₈ 舞₂₃₉ 也₂₄₀ 舞₂₄₁ 也₂₄₂ 舞₂₄₃ 也₂₄₄ 舞₂₄₅ 也₂₄₆ 舞₂₄₇ 也₂₄₈ 舞₂₄₉ 也₂₅₀ 舞₂₅₁ 也₂₅₂ 舞₂₅₃ 也₂₅₄ 舞₂₅₅ 也₂₅₆ 舞₂₅₇ 也₂₅₈ 舞₂₅₉ 也₂₆₀ 舞₂₆₁ 也₂₆₂ 舞₂₆₃ 也₂₆₄ 舞₂₆₅ 也₂₆₆ 舞₂₆₇ 也₂₆₈ 舞₂₆₉ 也₂₇₀ 舞₂₇₁ 也₂₇₂ 舞₂₇₃ 也₂₇₄ 舞₂₇₅ 也₂₇₆ 舞₂₇₇ 也₂₇₈ 舞₂₇₉ 也₂₈₀ 舞₂₈₁ 也₂₈₂ 舞₂₈₃ 也₂₈₄ 舞₂₈₅ 也₂₈₆ 舞₂₈₇ 也₂₈₈ 舞₂₈₉ 也₂₉₀ 舞₂₉₁ 也₂₉₂ 舞₂₉₃ 也₂₉₄ 舞₂₉₅ 也₂₉₆ 舞₂₉₇ 也₂₉₈ 舞₂₉₉ 也₃₀₀ 舞₃₀₁ 也₃₀₂ 舞₃₀₃ 也₃₀₄ 舞₃₀₅ 也₃₀₆ 舞₃₀₇ 也₃₀₈ 舞₃₀₉ 也₃₁₀ 舞₃₁₁ 也₃₁₂ 舞₃₁₃ 也₃₁₄ 舞₃₁₅ 也₃₁₆ 舞₃₁₇ 也₃₁₈ 舞₃₁₉ 也₃₂₀ 舞₃₂₁ 也₃₂₂ 舞₃₂₃ 也₃₂₄ 舞₃₂₅ 也₃₂₆ 舞₃₂₇ 也₃₂₈ 舞₃₂₉ 也₃₃₀ 舞₃₃₁ 也₃₃₂ 舞₃₃₃ 也₃₃₄ 舞₃₃₅ 也₃₃₆ 舞₃₃₇ 也₃₃₈ 舞₃₃₉ 也₃₄₀ 舞₃₄₁ 也₃₄₂ 舞₃₄₃ 也₃₄₄ 舞₃₄₅ 也₃₄₆ 舞₃₄₇ 也₃₄₈ 舞₃₄₉ 也₃₅₀ 舞₃₅₁ 也₃₅₂ 舞₃₅₃ 也₃₅₄ 舞₃₅₅ 也₃₅₆ 舞₃₅₇ 也₃₅₈ 舞₃₅₉ 也₃₆₀ 舞₃₆₁ 也₃₆₂ 舞₃₆₃ 也₃₆₄ 舞₃₆₅ 也₃₆₆ 舞₃₆₇ 也₃₆₈ 舞₃₆₉ 也₃₇₀ 舞₃₇₁ 也₃₇₂ 舞₃₇₃ 也₃₇₄ 舞₃₇₅ 也₃₇₆ 舞₃₇₇ 也₃₇₈ 舞₃₇₉ 也₃₈₀ 舞₃₈₁ 也₃₈₂ 舞₃₈₃ 也₃₈₄ 舞₃₈₅ 也₃₈₆ 舞₃₈₇ 也₃₈₈ 舞₃₈₉ 也₃₉₀ 舞₃₉₁ 也₃₉₂ 舞₃₉₃ 也₃₉₄ 舞₃₉₅ 也₃₉₆ 舞₃₉₇ 也₃₉₈ 舞₃₉₉ 也₄₀₀ 舞₄₀₁ 也₄₀₂ 舞₄₀₃ 也₄₀₄ 舞₄₀₅ 也₄₀₆ 舞₄₀₇ 也₄₀₈ 舞₄₀₉ 也₄₁₀

when we marched), the days and months were just (passing away, dwindling =) coming to an end, i. e. it was at the end of the year. Shīwen is therefore quite right in reading *ch u* (falling tone) here, as in ode 114, not *ch 'u* (even tone), which would be the reading if Mao were right (transitive: 'to eliminate'). — The par. in ode 114 decides clearly for C.

425. Pei er tsien (tsin) ku 87.

A. Mao (after Erya): *tsien* 88 = 89 'felicity', thus: 'It (sc. Heaven) makes you felicitous and (good =) happy'. There is no text par. whatever for this, and it has been variously expounded. Ch'en Huan thinks 88 is a loan char. for 90 (= 91) 'to advance', thus 'advancement, success, felicity'; this is quite arbitrary. Chu Tsün-cheng insists that since 88 fundamentally means 'to cut, cut off, destroy' (see C below), it means here 'to cut off bad influences', hence 'purification, auspicity'; it would then be analogous to 92 *fu*, which means 'to expel bad influences' (Tso: Hi 6) and secondarily 'felicity' (ode 252, phr. 93, in the Lu version ap. Kuo comm. to Erya). Indeed, Fang yen (W. Han colloquial) says: '94 is called 95', where these two words are combined. I am afraid that all this is too sophisticated and scholastic for me. — B. Chu: *tsien* 88 'is the same as' 96 (see C below), which means 97 'to exhaust', thus: 'It (Heaven) makes you (destroyingly = exhaustingly =) entirely (good:) happy'. Chu's interpr. of course builds on the variant 88 ~ 96 in ode 300 (see C below), and just as the word 97 means both 'to extinguish, to destroy' and 'exhaustingly, entirely', so 96, alias 88, 'to cut off, destroy' would also mean 'entirely'. Again much too far-fetched. — C. Another interpr. The only other text ex. of 88 is in ode 300, where Shuowen reads 98, corresp. to the Mao version's 99: 'Then began the (clipping, the cutting off =) the destruction of Shang'. Both 88 and 96 were **tsjan* / *tsjǎn* / *tsien* in Ts'ie yün as well as in Shīwen, which shows that both Lu Fa-yen and Lu Tê-ming took 88 to be a mere variant of 96. But since 90 was **tsjǎn* / *tsjǎn* / *tsin*, and since the -*an* and the -*ǎn* series are never combined in the *hie sheng* characters, that is to go too far. As shown by its phonetic, 88 must have been a **tsjǎn* / *tsjǎn* / *tsin*, (against Ts'ie yün and Shīwen), meaning 'to cut' (rad. *kuo* 'dagger-axe'), and was not id. with but only cognate to 96 **tsjan*. The latter means 'to clip, to cut off' (in ode 300, Mao, after Erya, says 96 = 100, equal to 1, 'to cut, divide', e. g. in Chouli: Shī yi; hence Cheng elucidatingly 96 = 2 'to cut off'; 96 in the fundamental sense of 'to clip, to cut' is common). Therefore, in our ode here, I take *ku* 3 in its primary sense of 'grain'. Following upon the lines: 'It (Heaven) causes you to have much increase, so that there is nothing that is not (numerous =) abundant', comes our 4: 'It (Heaven) causes you to (cut:) reap your grain, so that (emptyingly = exhaustingly =) to the last straw there is nothing that is not (proper:) good'. And I am not sure whether the Erya gloss 88 = 89 is not simply a free mode of expressing this very idea. 89 'felicity' (**pjǔk*) is closely cognate to 5 (**pjǔg*) 'riches, wealth'. So also 88 'the reaping, the harvest' is equal to 'riches, wealth, felicity'.

426. Ki kuan wei shi 6.

A. Mao: *küan* 7 = 8 'pure', thus: 'Auspicious and pure are your (sacrificial) wine and food'. Cf. Chouli: Ts'ü shī 9 'To eliminate what is not pure'; Kyü: Tsin yü 10 'The people of the state did not consider it pure', etc. (common). This 7 is read **kiwan* / *kiwen* / *küan* (Ts'ie yün, Shīwen), and it is etym. id. with 11 **kiwan* / *kiwen* / *küan* 'clean, to cleanse' (which occurs in Kyü: Wu yü). — B. Lu (ap. Cheng's comm. to Chouli) reads 12, this 13 **kiweg* / *kiwei* / *ku ei* defined as = 14 'pure', the meaning same as A. Cf. Yili: Shī yü li 15 'The grieved son So-and-so has purified himself and in his grief offers this in sacrifice'. — When Shīwen says that 7 'anciently was read like 13', and when Kao Yu (comm. to Lü), Cheng (comm. to Chouli), Ma Jung (comm.

to Shu), Chao K'i (comm. to Meng) all say that 7 is 'read like 13', this is all due to the variant readings 16 in our ode here, but it is certainly erroneous. The sound 7 **kiwan* is confirmed by its identity with 11 **kiwan*, and the char. was synonymous with 13 **kiweg*, but most decidedly could never be pronounced **kiweg* / *kiwei* / *kuei*. — C. Another school (ap. Lu Pien, early 6th c., comm. to Ta Tai li) reads 17. This is certainly a corruption, Mao's gloss-word 8 to 7 having crept into the text. — Undecidable whether the orig. Shī read 7 **kiwan* or 13 **kiweg*.

427. Yü kung sien wang 18.

A. Mao: kung 19 = 20, thus: 'You serve (sc. with sacrifice) the former kings'. It is true that 19 is interchangeable, in the Shī (odes 177, 242, 262 etc.), with the homophonous 21, which int. al. means 'to serve'. But neither 19 nor 21 ever occurs in the special sense of 'to serve with sacrifice', which 20 frequently does. — B. Chu: kung 19 has its ordinary sense of 'prince', thus: 'To princes and former kings'. — The very combination of kung with sien wang here makes B obviously right.

428. Kün yüe puer wanshou wu kiang 22.

A. Mao (after Erya): pu 23 = 24 'to give', thus: 'The (dead) lords say: we shall give you a myriad years of life, without limit'. Similarly in ode 209, phr. 25, Cheng says: 23 = 24. There has been much speculation on this gloss. Some think that 23 **puk* is loan char. for 26 **pju* 'to give', which is phonetically impossible; others point out that Han in a gloss on ode 212 says 23 = 27, and think that 23 **puk* = 27 **pög*, which is just as unlikely; and since Po hu t'ung says that 23 etym. means 28, others think that 23 **puk* is loan char. for 28 **p'ug* — but as this means 'to hasten, to hurry', it is difficult to see how this could be construed here. — B. Chu: pu 23 = 29 'to stipulate beforehand', here then 'to predict', thus: 'The (dead) lords say: we predict for you a myriad years of life, without limit'. Pu fundamentally means, quite technically, 'to prognosticate by means of tortoise-shell', but by extension of meaning a more general and vague sense 'to prognosticate > 'to prophecy, to predict' is very natural. — B is certainly most plausible.

429. Shen chi ti (tia o) yi 30.

A. Mao (after Erya): 31 = 32, thus: 'The spirits come'. This has been accepted by all later comm. Ma Juei-ch'en adds that the phrase is analogous to ode 256, phr. 33 'The spirits come'. — B. Waley: 'The spirits are good' (properly: '[there is] the goodness of the spirits'). The word 31 constitutes a very complicated problem, and we must examine a series of examples.

In the sense of 'grieved' we have it in ode 149, phr. 34 'In the core of my heart I am grieved' (here quite unambiguous), then read **tiog* / *tieu* / *tia o*, since it rimes with 35; Tso: Hi 24, phr. 36 'Anciently, Chou kung was grieved that the two uncles were not concordant'. Same reading (tia o) in Meng: Liang Huei wang, hia: c'h u k'i kün er tia o k'i min 'He punished the rulers but commiserated, pitied, comforted the people'. Again, same reading (tia o) in the sense of 'to condole' (the classics, *passim*).

被祿康矣 4 福祿 15 被猷 16 罰 17 盡 18 貴始猷商 19 貴始爵商 20 齊 21 劑 22 斷 23 敘 24 俾
爾猷穀聲無不宜 25 當 26 吉蠲為饌 27 蠲 28 絜 29 除不蠲 30 國人弗蠲 31 消 32 吉圭惟饌
33 圭 34 潔 35 哀子某圭為而哀薦之 36 吉蠲 37 吉圭 38 絜蠲為饌 39 于公先王 40 公 41 事
21 功 22 吉曰卜爾萬壽無疆 23 卜 24 予 25 卜爾百福 26 付 27 報 28 赴 29 期 30 神之弔矣 31
弔 32 至 33 神之格思 34 中心弔兮 35 嚶 36 昔周公弔二叔之不咸 37 通 38 弔 39 昊天 40 菩 41 吳

On the other hand, when defined as = 32 (Shuowen then has the var. 38, which, however, never occurs in texts), both Ts'ie yün and Shíwen give alternative readings **tiog / tieu / tia o* and **tiok / tiek / ti*.

a. Ode 191. Pu tia o (ti) hao t'ien 39. A. Mao: 31 = 32 (simply repeating Erya's definition, see above). Cheng asserts that by 32 Mao meant 40 'good': pu shan 'not good', thus: 'The great Heaven which is not good'. So it was generally understood by the ancient scholars. To Tso: Ai 16, phr. 41, Ying Shao comments 42 'The stern Heaven is not good to Lu', and Cheng Chung (comm. to Chouli: Ta chu) quotes Tso as reading 43, same meaning. But such a meaning might be derived in two ways: either the fundamental sense is 'grieved' = 'commiserating, pitying': 'The (not-compassionate, not pitying =) merciless Heaven' or the fundamental sense is (with Erya) 'to come': 44 = 45 'not coming', i. e. not acceding, holding aloof, not coming to meet the wishes of the people, thus: 'The not-acceding great Heaven'. Similar phrases are common, e. g. Shu: Ta kao and Kün shí 46, Shu: To shí 47. The same uncertainty concerns them all: whether the fundamental meaning was 'grieved, pitying' or 'coming, acceding'.

β. Ode 264. Pu tia o (ti), pu siang 48. Mao has no gloss. A. Cheng 44 = 45, but here expounded very scholastically (49 'the virtue not attaining Heaven'): 'You are not (attaining =) perfect'. — B. Chu: 31 = 'to pity': 'You are not commiserating'. — C. Ch'en Huan simply: 'You are not good' (practically synon. with the following 50).

γ. Shu: K'ang kao: Wei ti (tia o) tsí pu yü wo cheng jen tê tsuei 51. The pseudo-K'ung comm. 31 = 32: 'If those who come to this are not considered as offenders by us, the rulers'; also accepted by Kiang Sheng. But Sun Sing-yen: 31 = 40: 'If there are good ones, these should not be considered as offenders by us, the rulers'. And there is also the third possibility: 'If we are pitying (kind to) these, and they are not considered as offenders by us, the rulers'.

δ. Shu: P'an Keng: Fei fei k'ue mou, tia o (ti) yu ling 52. Pseudo-K'ung 31 = 32, fully expounded by Sun Sing-yen: 'I do not reject their counsels; when they come, I follow the best ones'. But obviously we could equally well interpret: 'I do not reject their counsels, but kindly follow the best'.

ε. Shu: Pi shí: Wu kan pu ti (tia o) 53. Pseudo-K'ung and Cheng Huan: 31 = 32. The former explains: 'Do not dare not to be (attaining =) perfect (in your work)'; Cheng says: 31 = 40: 'Do not dare not to be good'. Indeed, a few lines later, the text says: 54 'Do not dare not to be good', and the par. is conclusive.

ζ. Tso: Chao 26. Shuai k'ün pu tia o (ti) chí jen yi hing luan yü wang shí 55 'They led all the (not good =) bad people to stir up trouble in the Royal House'.

To sum up: of all these cases there is not a single one where 31 quite unambiguously has the meaning of 'to come' in the ordinary sense of the word, both cases *γ* (phr. 51) and *δ* (phr. 52) being susceptible of other and better interpretations. Hence also the meanings 31 = 32 in a figurative sense, either 'attaining, reaching the point, perfect' (Cheng in *β*, phr. 48, pseudo-K'ung in *ε*, phr. 53), or 'to accede' (one alternative under *α*, phr. 39) are eliminated. We conclude that the word stem 31 (both readings **tiog / tieu / tia o* and **tiok / tiek / ti* having the same meaning, being variations of one and the same stem) fundamentally means 'grieved' (phr. 34 and 36). By extension of meaning, this 'grieved' means 'to commiserate (Mit-leid), to pity' (hence also the common 'to condole') and so we have it in the phr. 39 and 51. Further generalized into 'kind, kindly, good-hearted' (phr. 52), and simply 'good' (phr. 48, 53 and 55).

Since 31 tia o, ti thus cannot be proved ever to have meant 'to come' (in spite

of Erya), we have to follow Waley (B) in our ode 166, phr. 30: 'The spirits are good' (the par. 33 in ode 256 proposed by Ma being of course in no way conclusive).

430. K'ün li p o s i n g 56. Mao has no gloss to li here.

A. Cheng (after Erya): li 57 = 58, thus: 'All the numerous (people of) the hundred clans'. Similarly, in ode 258, phr. 59 'The crowd of people that remained of the Chou', Cheng: 57 = 58. In the same way, Shu: Yao tien 60 is expl. by pseudo-K'ung as = 61 'the numerous people' (accepted by all the best Ts'ing scholars). Cf. Shu: Kao Yao mo (Yi Tsi) 62 'The numerous wise men of all the states' (so expl. by pseudo-K'ung and all the best Ts'ing scholars, Kiang Sheng, Sun Sing-yen etc.; Ts'ai Ch'en, Sung school, interpr.: 'The black wise men of all the states' = 'The black-haired wise men of all the states' = 'The wise men among the black-haired people of all the states' — a ridiculous juggling with the words). Further Ch'u: T'ien wen 63 'And all the people submitted and greatly rejoiced' (here even Chu Hi, cf. B below, says li 57 = 58!). — B. Another school. Shuowen: li 57 = 'black', and li min 60 = 'the (black =) black-haired people'. This idea was much older than Shuowen, for in Lü: Ta lo we already meet with 64 'the black heads' (= 'the people'), which is evidently a paraphrase of what Lü thought was the idea of the ancient binome li min 60. Accepting this, Chu in our ode here interpr.: 'All the black(-haired) (people of) the hundred clans'. Li 57 (sometimes wr. 65 or 66) = 'black' is common, e. g. Lü: Hing lun and Sün: Yao wen 67 'The face black'; Ts'ê: Ts'in ts'ê 68 and Lie: Huang ti 69 'The face black'; Mo: Kien ai 70 'had a black colour'; Shu: Yü kung 71 'Its earth is greenish (bluish?) black'. — Thus both the meanings 'numerous' and 'black' are well attested for the char. li 57. The B interpr.: 'the black people' = 'the black-haired people' is already somewhat far-fetched, in spite of the speculations of the Ts'in writers, since a 'hair' has to be supplied which is not there. On the other hand, binomes with min 'people' and a first word meaning 'numerous' are very common: Shu-min 72 (odes 191, 196, 242, 256), wan-min 73 (odes 225, 256, 300), cheng-min 74 (odes 255, 275), chung-min (Meng). And li-min 60 = 'the numerous people' is so strongly supported by these analogies as to become definitely established. — We must examine here also:

Ode 257. Min mi yu li 75. A. Mao: li 57 = 76. What Mao meant by this has been a matter for much speculation, but remains quite obscure. Still more so is Cheng's quite opposite definition: li 57 = 77. — B. Yen Ts'an: li 57 = 58, thus: 'The people has no multitude (no great number)' (is greatly reduced in number). — C. Chu: 'Among the people, there are no (black =) black-haired ones'. — D. Wang Yin-chi, foll. by Ma Juei-ch'en: li 57 = 78 'old', thus: 'Among the people, there are no old ones' (the old and feeble have not been able to survive). Indeed, Fang yen (W. Han coll.) says 57 = 78, and in Kyü: Wu yü, as well as in Mo: Ming kuei we find 79 (that here, with Ma, 57 *liar should be loan char. for 80 *g'ier 'old' is phonetically excluded, in spite of a variant in Shu: 81 ~ 82; li 57 in li-la o 'old' probably only

天不弔 42 昊天不善于魯 43 閔天不淑 44 不弔 45 不至 46 弗弔天 47 弗弔昊天 48 不弔不
祥 49 德不至於天 50 不祥 51 惟弔茲不于我政人得罪 52 非廢厥謀弔由靈 53 無敢不弔
54 無敢不善 55 帥羣不弔之人以行亂於王室 56 羣黎百姓 57 黎 58 衆 59 周餘黎民 60 黎
民 61 衆民 62 萬邦黎獻 63 而黎服大說 64 黔首 65 黎 66 黎 67 顏色黎黑 68 面目黎黑 69 黎
70 有黎黑之色 71 厥土青黎 72 庶民 73 萬民 74 衆民 75 民靡有黎 76 齊 77 不齊 78 老 79 播

means 'swarthy', wizened face, as opp. to fresh and bright-coloured youth). — B, which takes *li* in the same sense as in the other odes, is clearly preferable.

431. Wu pu er huo ch'eng 83. Mao has no gloss.

A. Cheng and Chu take ch'eng 84 in the sense of 'to continue', which it often has (e. g. in ode 135). K'ung paraphrases: 85 'There is nothing that will not be continued for you' (nihil non tibi forte continuabitur). Just as a direct object follows after the verb in a positive clause (ode 29, phr. 86 'He requites me') but precedes it in a negative clause (ode 22, phr. 87 'She does not take us'), so the indirect object stands after the verb in a positive clause (ode 161, phr. 88 'He shows to me'; ode 165, phr. 89 'They dance to us'), but precedes it in a negative clause: pu er ch'eng 90 'will not be continued for you (tibi)'. — B. Legge takes huo 91, not as the adverb of probability ('forte') but as the subject: 'some', and er as a direct object: 'It will not (be) that not some will continue you' (= 'may there always be those who shall succeed to you'). This misses the par. of wu pu yi 92 'There is nothing that is not good' in st. 2. — C. Han (ap. comm. to Wsüan): ch'eng 84 = 93 'to receive', the commonest meaning of the word. Waley follows this: 'All these blessings may you receive' (properly: 'There is nothing that you will not receive'). But this is grammatically inadmissible, because of the wrong word sequence; the line should then have run 94. — A alone is grammatically satisfactory and in accordance with the par. in st. 2.

Ode CLXVII: Ts'ai wei.

Pi ni wei ho, see gl. 264.

432. Siao jen so fei 95.

A. Mao: fei 96 (*b'jwər / b'jwgi / fei) = 97. All expounders agree that Mao's 97 is short for 98, but the expl. vary: 'We have yoked those four stallions, the four stallions are strong, they are 99 what the nobleman relies on, what (the small men =) the common soldiers (avoid =) keep out of the way of' (Ch'en k'i-yüan); or: 'They are) that by which the common soldiers (avoid =) escape harm' (Wang Su). For a *b'jwər in the sense of 'to avoid' 98, no text par. whatever. — B. Cheng: fei 96 should be 100 'to shade, to protect': 'They are what the common soldiers make a protection' (they take protection behind the horses). Thus Cheng alters 96 *b'jwər ('calf of the leg') into 100. This char. is read *b'jər / b'ji / pi = 'name of a plant', but serves as loan char. for 1 *piər / pji / pi 'to cover, protect', e. g. in Chuang: Jen kien shi. Thus, if Cheng were right, we should have to say that 96 *b'jwər is loan char. for 1 *piər, which is phonetically unlikely. Later comm. have improved this into 96 being loan char. for 2 *b'jwər / b'jwgi / fei. This latter means 'to conceal, hidden', e. g. Li: Sang ta ki 3 'The screened, hidden, obscure place in the north-western part of the temple'. Thus: 'The stallions are) what the common soldiers take as protection'. Waley turns it round in yet another way. 'The stallions are) what the lesser men protect' (form a screen round). — C. The char. 96 *b'jwər / b'jwgi / fei properly means 'calf of leg', cf. Chuang: T'ien hia 4: 'When Yü regulated the waters, his (calf of) leg had no small hair, his shank had no hair'; Tsê: Ts'i ts'ê 5 'The dog) caught Kung-sun's leg and bit it'. Other ex. in Han-fei: Yang k'üan etc. Ch'eng Hao (Sung) takes 96 in our ode here in this fundamental sense of '(calf of) leg': 'The stallions [and their chariots] are what the common soldiers are (legging =) following on foot'. This is refreshingly concrete and obviates all forced loan char. speculations. — We should compare:

Ode 245. Niu yang fei ts'i chi 6. A. Mao: fei 96 = 97, and ts'i = 8, thus: 'The infant was thrown into a narrow lane, the oxen and sheep avoided (were careful not to trample) and cherished him'. Again, *b'jwər cannot be proved to have any sense of 'to avoid'. — B. Chu (after Cheng's gloss in the ode above): 96 = 100,

this improved by Ma Juei-ch'en into 96 = 2: 'The oxen and sheep screened and fostered him'. — C. Another interpr. 96 has its primary sense of 'leg': 'The oxen and sheep at their legs (between their legs) nurtured him'. — Here, again, C is convincingly concrete, making loan speculations unnecessary.

433. *Sí mu yí yí* 9.

A. Mao (after Erya): *yí yí* 10 = 11, thus: 'The four stallions are well-trained'. Essentially the same has Chu: *yí yí* = 12 'in well-ordered rows'. Thus briefly: 'The four stallions are orderly'. — B. Cheng has no gloss here, but to the quite analogous ode 178, phr. 13, he says: *yí yí* 10 = 14 'The black-mottled grey horses are strong' (Waley, in our ode here: 'The four steeds so grand'). — The doublet *yí yí* as well as the single *yí* is common in the *Shi* and quite difficult of interpretation:

a. Ode 209. *Wó tsí yí yí* 15. Mao has no gloss. Both Cheng and Chu: 'Our millet is abundant'.

β. Ode 210. *Kiáng yí yí yí* 16. Mao and Chu: 'The boundaries and baulks are well-adjusted'.

γ. Ode 235. *Kūe yu yí yí* 17. Mao (after Erya): *yí yí* = 18: 'Their plans were reverently (laid)'.

δ. Ode 236. *Siao sin yí yí* 19. Cheng: *yí yí* = 20 'Careful and reverent'.

ε. Ode 237. *Tso miao yí yí* 21. Cheng: 22, Chu: *yí yí* = 23: 'They made the temple solemnly correct'. Ch'en Huan: 'They made the temple reverently'.

ζ. Ode 263. *Mien mien yí yí* 24. Mao: *yí yí* = 25: '(The army was) continuous and reverent'. Chu: 'Continuous and orderly'. Ma Juei-ch'en (after Kuang ya): *yí yí* = 26: 'Continuous and ample'.

η. Ode 305. *Shang yí yí yí* 27. Chu: 'The city of Shang was orderly'.

θ. Ode 177. *Yu yen yu yí* 28. Mao: *yí* = 25 'Grave and reverent'.

ι. Ode 189. *Ju k'í sí yí* 29. Mao: 'Like one standing on tip-toe, so reverent'. Ch'en Huan: *k'í* 30 is loan char. for 31: 'Like a wing, so flying' (because of the par. two lines later 32); yet Han (ap. Yü p'ien, confirmed by Shíwen) reads 33, which confirms Mao and shows that 30 is not loan for 31.

κ. Ode 244. *Yí yen yí tsí* 34. A. Mao: *yen* 35 = 36, and 10 = 25 'In order to make his son tranquil and reverent'. — B. Tu Yü (comm. to Tso: Wen 3, where this ode is quoted): *yí* 10 = 37 'to complete, to perfect': 'In order to make his son tranquil and perfect'.

λ. Ode 246. *yí yin yí yí* 38. Mao: *yí* = 25: 'In order to make them advance and be reverent'. Cheng: *yí* = 39: 'In order to pull them forward and assist them'.

藋黎老¹⁰耆¹¹西伯戡黎¹²西伯戡耆¹³無不爾或承¹⁴承¹⁵無不於爾有承¹⁶報我¹⁷
不我以¹⁸示我¹⁹舞我²⁰不爾承²¹或²²無不宜²³受²⁴爾無不或承²⁵小人所腓²⁶腓²⁷
辟²⁸避²⁹君子所依³⁰花³¹庇³²扉³³廟之西北扉³⁴腓無腓脛無毛³⁵攬公孫子之
腓而噬之³⁶牛羊腓字之³⁷受³⁸四牡翼翼³⁹翼⁴⁰閑⁴¹行列整治之狀⁴²四騏翼翼⁴³
壯健兒⁴⁴我稷翼翼⁴⁵種塲翼翼⁴⁶厥猶翼翼⁴⁷恭敬⁴⁸小心翼翼⁴⁹恭慎兒⁵⁰作廟翼
翼⁵¹嚴顯翼翼⁵²然⁵³嚴正⁵⁴緜緜翼翼⁵⁵敬⁵⁶盛⁵⁷商邑翼翼⁵⁸有嚴有翼⁵⁹如鼓斯翼
60 鼓⁶¹鞀⁶²如鼗斯飛⁶³如企斯翼⁶⁴以燕翼子⁶⁵燕⁶⁶安⁶⁷成⁶⁸以引以翼⁶⁹介助⁷⁰

μ. Ode 252. Yu p'ing yu yi 40. Mao: »You have (something to) depend on, you have (something to) assist you».

ν. Li: Shao yi 41: »What is beautiful in chariots and horses is that they are fei fei elegant and yi yi». Does yi yi mean 'orderly' or 'strong' or 'ample'?

ο. Lun: Hiang tang 42. K'ung comm. (ap. Ho Yen): yi ju = 43: »When he hastened forward, he did so in a correct (orderly, dignified) way». Chu: »When he hastened forward, it was (with the arms) wing-fashion». Shuowen quotes 44, yet without defining the meaning of this 45.

π. Mo: Ming kuei 46. Does this mean: The great dance was 'reverent' or 'orderly' ('well-trained') or 'wing-like' (as birds in flight)?

Thus, besides the primary sense of 'wing, wing-like, wing-fashion', we have no less than 9 loan char. meanings proposed, some of which, however, may be taken to be variations of one fundamental sense: 'reverent: orderly: well-trained: well-adjusted: perfected: strong: abundant: ample: to assist'. The last, which builds on the primary sense of 'wing': 'to keep the wings over, to protect, to aid, assist' is well attested by par. texts, e. g. Shu: Kao-yao mo (Yi Tsi): 47 »You should assist»; Meng: T'eng Wen kung, shang 48 »Help him, assist him» (other ex. Tso: Chao 9, Kyü: Ch'u yü etc., common). This certainly suits the cases *κ*, *λ* and *μ* best. The meaning 'reverent, to be reverent' is also well attested: Kyü: Chou yü (in a sermon on the ode Hao t'ien yu ch'eng ming 49): 50 »That it is said ch'eng ming 'a complete charge' and praisingly speaks of 'the great Heaven', that is to revere one's superior»; Li: K'ung ts'i hien kü 51 »The dignified demeanour being reverent» (more ex. in Shu: Ta kao and Yi Chou shu: Sh'i fa; Ts'ie yün has a char. 52 **giak* / *jak* / *yi*, homophonous with 10, = 25 'reverent', but there are no early text ex. of this char.). Now, in Chinese it is very common that words meaning 'respectful' (53 etc.) by extension of meaning also mean 'respectfully attentive, carefully attending to, careful' (54), punctilious, accurate, orderly' (as opp. to 'careless, undisciplined'), and this forms a bridge from the well-attested 'reverent' to the 'orderly' ('well-adjusted, well-trained') of the commentaries. For the meanings 'strong' and 'abundant' ('ample'), on the contrary, I can find no support, and I think we must try to carry through the meanings ('assist: reverent: orderly') which can be corroborated as above to all our debatable cases. We thus obtain:

Ode 167 here (phr. 9): »The four stallions are (carefully maintaining the order:) orderly». Same meaning in ode 178, phr. 13).

Ode 209 (α, phr. 15): Our millet is (carefully adjusted:) growing in orderly rows».

Ode 210 (β, phr. 16): »The boundaries and balks are (carefully adjusted:) orderly».

Ode 235 (γ, phr. 17): »Their plans were (carefully laid:) orderly».

Ode 236 (δ, phr. 19): »Careful and reverent».

Ode 237 (ε, phr. 21): They made the temple (carefully:) in careful order».

Ode 263 (ζ, phr. 24): »(The army was) continuous and (carefully observant of order:) orderly».

Ode 305 (η, phr. 27): »The city of Shang was (carefully laid out:) orderly».

Ode 177 (θ, phr. 28): »Grave and reverent».

Ode 189 (ι, phr. 29): »Like one standing on tiptoe, so reverent».

Ode 244 (κ, phr. 34): »In order to tranquillize and assist his son».

Ode 246 (λ, phr. 38): »In order to pull them forward and assist them».

Ode 252 (μ, phr. 40): »You have (something) to depend on, you have (something) to assist you».

Li: Shao yi (ν, phr. 41): »That they are elegant and (carefully adjusted:) orderly».

Lun: Hiang tang (ο, phr. 42): »When he hastened forward, he did so in a (reverent:) carefully orderly way».

Mo: Ming kuei (π, phr. 46): 'The great dance was (carefully observant of order:) orderly'.

Hien yün k'ung ki see gl. 354.

434. K'í pu jī kie 55.

From a gloss in Shīwen it appears that some version read 56, with the particle 57 inst. of 58 'daily'; yet the Han shu already quoted with 58, and that is certainly preferable.

A. Cheng: 'Should we not daily warn one another?' — B. Waley: kie = 'to be on one's guard', thus: 'Should we not daily be on our guard'. — B is clearly preferable.

435. Hing tao ch'í ch'í 59.

A. Mao: ch'í ch'í 60 = 61: 'We travel the road which is long and far'. Ch'í means 'slow', hence secondarily 'requiring long time, long'. So we had it in ode 162, phr. 62 'The road of Chou is winding and (slow =) long'. — B. Another interpr.: 'We travel the road slowly'. — In ode 35 we had exactly the same line: 59, and there Mao said: ch'í ch'í = 63 'walking slowly', thus: 'I travel the road (slowly:) lingeringly', which is universally accepted; there is no reason for a different interpretation here.

Ode CLXVIII: Ch'u kü.

436. Wo ch'u wo kü 64.

A. Mao reads thus: 65 *kjo / kjo / kü. — B. Lu (ap. Sün) reads 66: 67 *zjo / jwo / y ü, meaning the same. Similarly in st. 3, Mao has 68, Lu reads 69. — Undecidable which version best repr. the orig. Shī.

P'u fu huang tsuei, see gl. 412.

Ch'u kü pang pang see gl. 218.

437. Hien yün yü siang 70.

A. Mao reads thus: 71 *sñang / sñang / siang: 'The Hien-yün are expelled'. — B. Lu (ap. Ts'ien fu lun) reads 72, same meaning. 73 was *ñiang / ñiang / j a n g. *sñang and *ñiang were cognate words (two aspects of the same stem). — Undecidable which version best repr. the orig. Shī.

438. Ch'í sin huo ch'ou 74.

A. Mao says that sin 75 is = 76 'words, speech', and he has no gloss for ch'ou 77 here. Ts'í 76 is the technical term for the questions and answers at a lawsuit, and sin 75 is common in the sense of 'to interrogate, to put to the question' (e. g. Tso: Chao 21); here it therefore means 'interrogandus', a (living) prisoner for examination, as opp. to slain enemies. Ch'ou 77 (*t'íôg / t'íôg / ch'ou) is defined by Cheng (after Erya) as = 78 'a crowd', cf. ode 180, phr. 79 'We pursued the herd'; Kyü: Chou yü 80 'Even the king cannot endure it, how much less then you a (category, class =) crowd of small people' (etc., common). The word is cognate to 81 *d'íôg / d'íôg / ch'ou 'class, category' (Shu etc.). K'ung, taking ch'í and huo as coordinated verbs, expounds: 'We have seized prisoners for the question and caught a crowd'. The

有馮有翼 車馬之美匪匪翼翼 趨進翼翼如也 端好 趨進趨如也 趨 萬舞翼翼 女翼 輔之翼之 昊天有成命 夫道成命而稱昊天翼其上也 威儀翼翼 廣敬恭謹 豈不日成 豈不日成 日 行道遲遲 遲 長遠 周道 倬遲 舒行兒 我出我車 車 我出我輿 輿 出車彭彭 出輿彭彭 獵獵于 哀 哀 獵獵于 獵 執訊獲醜 凱 辭 醜 衆 從其 醜 王猶不堪況

contrast between *sin* and *ch'ou* here may imply, with *Chu*, that *sin* were the more intelligent and prominent captives (officers?), suitable for 'the question', and *ch'ou*, 'the crowd', the ordinary lot of stupid common soldiers. — *B. Cheng*, who takes *sin* and *ch'ou* with these same meanings, construes differently: 'Holding that for the question captured crowd'. — *C. Ma Juei-ch'en* and *Ch'en Huan*: in ode 241 the word 82 'to cut the left ear of a slain enemy' (as a trophy) is defined as = 83 'to catch' by *Mao*, and therefore the 83 **g'wāk / wək / h u o* in our line here is loan char. for 82 **kwek / kwek / k u o*, thus: 'The seized interrogandi and the eared ones are many'. Cf. *Li*: *Wang chī*: The king, when returning from a 'punitive expedition' (a war expedition) with 'culprits' (prisoners), he sacrifices in the school and 84 'makes a declaration about the *sin* (living) prisoners for the question and the *kuo* (eared ones =) killed and eared enemies'. — *D. The Li shī* (Han time stone inscr.) has a phrase 85, which probably alludes to our ode, and shows that some ancient writers thought 77 **t'ïōg* was loan char. for 86 **sïōg*, thus: 'We have seized prisoners for the question and caught heads' (or, with *Waley*: 'and captured the 'heads' = chieftains'). — *D* is very arbitrary and phonetically hardly convincing. *C* is very tempting, because of the striking *Li par.*, yet it means an unnecessary loan speculation which is supported by no loan par. *B* misses the parallelism of the verbs *chī* and *h u o*. *A* is therefore best and safest.

Ode CLXIX: *Ti tu*.

Yu huan k'ï shī see gl. 87.

439. *T'an kũ ch'an ch'an* 87.

T'an kũ:

A. Mao: *t'an kũ* 88 = 89 'service carriage' (used in the *yi* war expedition service). In ode 234 we find 90, and this 91 **dz'an / dʒ'an / ch'an* means 'carriage box made of bamboo or wooden laths' (cf. *Chuang*: *Ma t'i*, where 91 means 'shed made of intertwined branches'), thus: the carriage with lath box'; to this *Mao* says: 92 = 89 'the *ch'an kũ* is a service carriage'. It seems therefore, that *Mao*, in our present ode, considers 93 **d'an / d'an / t'an* to be a loan char. for the 91 **dz'an* of ode 234. — *B. K'ung* takes *t'an* 93 in its ordinary sense of 'a kind of tree' (as in odes 76, 112, 184), thus: 'The *t'an*-wood carriage'. — *A* is a quite unnecessary and arbitrary loan speculation.

Ch'an ch'an:

A. Mao: *ch'an ch'an* 94 (**t'ïan / ts'ïän / ch'an*) = 95 'worn, dilapidated' (foll. by *Shuowen*). No text par. — *B. Han* (ap. *Shiwen*) reads 96, this 97 **t'ïan / ts'ïän / ch'an* (*Shiwen*) defined as = 98 'slow' in *Shuowen* and *Kuang ya*. Similarly another school (ap. *Hou Han shu*) reads 99 (**t'ïan / ts'ïän / ch'an*), same meaning Cf. *Li*: *Yüe ki* 100 'The sound is slow and tardy'; *Lie*: *Li ming* 1 'slow, phlegmatic'; *Lao* 2 'Slow and good at laying plans' (3 **t'ïan / ts'ïän / ch'an* = 'slack, slow, deliberate'). Thus, in our ode: 'The *t'an*-wood carriages are very slow'. — *B* is much better supported.

440. *Pu shī kie chī* 4. *Mao* has no gloss.

A. Cheng: *kie* 5 (**kər / kǎi / kie*) = 6, thus: 'The tortoise-shell oracle and the milfoil oracle (are there together =) have both been resorted to'. — *B. Waley*: *kie* 5 = (go together =) to agree', thus: 'The tortoise-shell oracle and the milfoil oracle are in accord'. — *C. Ma Juei-ch'en*: *kie* 5 = 7 'good': 'The tortoise-shell oracle and the milfoil oracle are favourable'. For adduced par. see below. — *B* is confirmed by the context; next line has: 'They jointly say that they are near' (see gl. 441 below). — We should study here:

Ode 170. Wu k' i ch' i yi, wei k' i kie yi 8. Mao has no gloss. A. Cheng: kie 5 = 9, thus: 'The things are good, and they are equal' (different kinds duly represented). — B. Lü Tsu-k'ien, more ingenious than convincing: kie 5 = of both kinds, i. e. both from the land and the sea! — C. Ma Juei-ch'en. kie 5 = 7 'good': 'The things are ch' i good and they are kie good'. He refers to the par. in the preceding st. 4, phr. 10: 'The things are plentiful, and they are fine'; he thinks our kie 5 in st. 5 corresponds and is analogous to the kia 7 'good, fine' in st. 4, which, however, is a mistake (see D next). He also adduces ode 220, see below. He further points out that Kuang ya says 11 = 7 (the 11 equal to our 5 here), adding that kie and kia 'had the same initial' (and therefore, presumably were cognate words); yet the phonetic similarity between 5(11) *ker and 7 *ka was slight indeed. For the meaning 11 (5) = 7 'good, fine' there is no text par. whatever, except the debated cases in our gloss here. — D. Another interpr. The word-stem 11 *ker /kǎi/ kie fundamentally means 'all, all together, in full number' (cf. Tso: Min 2, phr. 12 'The cattle, sheep, swine, chickens, dogs, all together, in their complete number, in total were 300'), secondarily also 'alle beide, both, together' etc. The char. 5 ('together' in odes 47, 133 etc.) is etymologically the same word, as has been correctly realized by Wang Nien-sun, Ma Juei-ch'en and all their followers, the char. 11 being simply enlarged by rad. 13. Now, the two stanzas (4 and 5 in our ode 170) form the inversion of one another, as so often in the Sh' i (cf. odes 18, 49, 51 etc.). St. 4 (phr. 10): 'The things are plentiful, and they are 7 fine' ~ St. 5 (phr. 8): 'The things are good, and they are 5 (in full number, *vollzählig* =) plentiful'. There is a clear and unmistakable chiasma here. Our 5 of st. 5 corresponds, not, as Ma thinks, to the 7 'good, fine' of st. 4, but to its 14 to 'plentiful', and should be analogous to that in meaning, which agrees perfectly with the fundamental sense of 11, 5 *ker. This decides for our interpr. in st. 5: 'The things are good, and they are plentiful'.

Ode 220. Yin tsiu k' ung kie 15. Mao has no gloss. A. Cheng: kie 5 = 16 'uniform and united', thus: 'They drink wine, very harmoniously (in great concord)'. B. Ma Juei-ch'en: kie 5 = 7 'good, fine' (as above): 'They drink wine that is very good'. He refers to the par. in st. 4, phr. 17: 'They drink wine that is very good, fine'. — C. Another interpr. We have here exactly the same two notions 'good, fine' and '(*vollzählig*, in full quantity =) plentiful' as in ode 170 above. This already in st. 1, for the complete line runs: 18 'The wine is well-blended and ch' i good, they drink the wine that is very kie plentiful'. And then the same two notions balance each other, if we place st. 1 and st. 4 together: st. 1 (kie) 'They drink the wine that is very plentiful' ~ st. 4 (kia) 'They drink the wine that is very fine'. In short, in ode 220, just as in ode 170, 'good, fine' and 'plentiful' form pendants, a striking par. that decides in favour of C, which, moreover, builds on the fundamental sense of 11, 5 *ker 'all, in full number'.

Ode 279. Kiang fu k' ung kie 19. Lu (ap. Shuo yüan, so also Tso: Siang 2)

爾小醜¹ 疇² 猷³ 獲⁴ 以訊猷⁵ 告⁶ 執訊獲⁷ 首⁸ 檀車⁹ 憚憚¹⁰ 檀車¹¹ 攸¹² 有
 棧之車¹³ 棧¹⁴ 棧車¹⁵ 檀¹⁶ 憚¹⁷ 散¹⁸ 兒¹⁹ 檀車²⁰ 纒纒²¹ 纒²² 纒²³ 檀車²⁴ 嘽嘽²⁵ 其聲²⁶ 嘽以
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reads 20, which again confirms the identity of 11 and 5. A. Mao: kie 11 = 21 'complete, all round': 'There come down blessings that are very (complete, in full number =) plentiful'. — B. Ma Juei-ch'en: 'There come down blessings that are very good' (as above). — In the light of odes 169, 170, 220 above, A is right, as already realized by Mao.

Ode 205. Kie kie shi tsi 22. A. Mao: kie kie 5 = 23, thus: 'Vigorous officer(s)'. No text par. — B. Another interpr. kie 5 id. w. 11, thus: 'All the many officers'. — A, lacking every support, should be rejected in favour of B, which is based on the fundamental meaning of the word stem.

441. Huei yen kin chi 24.

A. Mao: huei 25 = 26: 'The assembled men (the college of diviners) say that they are near'. Quite far-fetched. — B. Cheng: 'They jointly say that they are near'. — C. Ch'en Huan thinks yen 27 is not the verb 'to say' but the common particle, adducing as par. ode 96, phr. 28. But since it is precisely a question of a pronouncement of the oracle, there is no reason whatever why yen should not mean 'to say'. — D. Waley would read 29 for 30 ('both tell glad news'), an arbitrary and unnecessary text alteration. — B is simplest and quite convincing.

Ode CLXX: Yü H.

442. Yü li yü liu 31.

A. Mao: li 32 (**lieg* / *lei* / li) = 33 (**liek* / *liek* / li) 'to pass through', thus: 'The fishes pass on into the fish-trap'. Possibly Mao thought **lieg* and **liek* were cognate words. But there are no text par. where 32 means 'to pass'. So probably Mao took 32 to be equal to 34, see B next and ode 207 below. — B. Cheng (in comm. on Yili: Hiang yin tsiu li) reads 35 (and Shiwen, on the strength of Cheng's gloss, records this as a variant; whereas 32 in A was **lieg*, this 34 was **lia* / *liq* / li, so they were by no means homophonous). But probably this does not represent any early school but is a correction of Cheng's, under influence of ode 70, phr. 36, and also, perhaps, of Yi: Kua 30, where 34 (**lia*) is defined as = 32 (**lieg*), though there in a different sense. Now this 34 **lia* may be taken to mean 'to fall into', thus in ode 70, phr. 36: 'The pheasant falls into the net', and here phr. 31 'The fishes go into the fish-trap', cf. Tso: Wen 5, phr. 37 'to (meet with, incur:) fall into difficulties'; Tso: Siang 21, phr. 38: 'You will (incur:) fall into guilt'; Tso: Ai 16, phr. 39 'I have fallen into sickness'. But it may also be differently interpreted, see C next. — C. Legge reminds that li 32 (**lieg*) sometimes means 'to attach to, fasten to, be attached to'. We may then translate: 'The fishes fasten in the fish-trap'. Cf. Li: Tsi yi 40 'When the prince (leading the victim) had entered the temple gate, he fastened (the victim) to the stone pillar (Cheng: li 32 = 41); Yili: Shi sang li 42 'They put on him (the dead man) an archer's thimble, it is (applied to, attached to =) fastened to the wrist'; Chouli: Hiang shi 43 'To each (of the culprits) he (attaches =) applies the law' (pertaining to this crime) (Cheng: 32 = 44); Yi: Kua 30, phr. 45 'Sun and moon are attached to heaven, the grains, plants and trees are attached to the earth' (comm. 32 = 46); Tso: Süan 12, phr. 47 'He shot at the deer, and (the arrow) fastened in the hump (Tu Yü: 32 = 46); 32 **lieg* 'to attach' is cognate to 48 **liq* / *liq* / li 'a rope' (ode 222). Now also li 34 (**lia*) has a meaning 'to attach', cf. Chuang: P'ien mu 49 'To be attached is not dependent on glue'. — It is obvious that ode 70, phr. 36 and our 35 are analogous phrases, and that 32 **lieg* and 34 **lia* are synonymous words. The only meaning common to both words, as attested by text par., is 'to attach, to fasten'. So we obtain:

Ode 70, phr. 36: 'The pheasant fastens in the net'.

Our ode here, phr. 31: 'The fishes fasten in the fish-trap'.

We should study here further:

Ode 207. *Tsaili han shu* 50. Mao has no gloss. A. Cheng: li 34 = 51 'to change, to pass through successively'; K'ung 34 = 33 (cf. Mao in ode 170 above!), same meaning: 'We have successively passed through cold and heat'. Cf. Kyü: Tsin yü 52 'Without (the help of) Heaven, one cannot pass through a number (of generations)' (Wei Chao 34 = 33). In Han time texts, this meaning is very common, e. g. Shī ki: T'ien kuan shu 53 'The various mansions (parts of the firmament) which the moon passes through'. — B. Chu: li 34 = 54: 'We have come to the cold and the heat periods'. 34 in this sense of 'to come to, to meet with, to fall into' is common, as exemplified above. — While B is quite plausible, the older interpr. A is well substantiated and worth following.

Ode 232. *Yüeli yü pi* 55. A. Mao and Cheng have no gloss. K'ung: 32 = 33: 'The moon passes through the (constellation) Pi (the Heavenly Fork)'. — B. Lu (ap. Lun heng and Huai etc.) reads 56: 'The moon (is attached to =) dwells in the constellation Pi'. — Since 32 has no sense 'to pass through', and since 'to attach' is the only meaning common to the words of both versions, B is preferable. Undecidable whether A (*lia) or B (*lieg) best repr. the orig. Shī; the meaning in any case is the same.

Wei k'ikie yi see gl. 440. Wei k'ishiyi, see gl. 553.

Ode CLXXI: Nan yu kia yü.

443. St. 1: Cheng janchao chao 57;

St. 2: Cheng janshan shan 58.

For cheng see gl. 387.

A. Mao (after Erya): chao 59 (*tög / lau / chao) = 60 'basket for catching fish' (put down from above over the fish); shan 61 (*san / san / shan) = 62 'wicker trap for catching fish'. Thus: 57 'In great numbers they are taken under baskets'; 58 'In great numbers they are taken in wicker traps'. Shuowen for the former has the var. 63, without definition. For 59 cf. Huai: Shuo lin (description of various modes of fishing): 64 'Those who fish with chao baskets press them down'. For 61 no text par.; it may, however, be cognate to 65 *swân / suân / suan 'basket' (Yili etc.). — B. Another school. Kuang ya has an entry 66. Since 67 (river name in Shuowen and Ts'ie yün) is homophonous with 61 (both *san / san / shan), and since 68 (ordinarily *nög / nau / nao) has the same phonetic as 59, this entry evidently refers to our ode, thus both lines: 'The fishes in great numbers are many (go in shoals)'. When Shuowen defines 61 as = 69 'the appearance of fishes swimming in water', this may simply be another way of expressing the same idea: swimming in shoals. No text par. — A is better supported.

444. Kia pin shi yen yu si 70.

SI is the final particle. Mao has no gloss to yu.

A. Cheng: yu 71 = 72 'to repeat', thus: 'Fine guests then feast again and again'.

29 會言近止 25 會 26 會人 27 言 28 會且歸矣 29 折 30 近 31 魚麗于鰓 32 麗 33 歷 34 離 35 魚
離于鰓 36 離離于羅 37 離其離 38 子離于罪 39 身人離病 40 既入廟門麗於碑 41 繫 42 設
決麗于擊 43 麗其法 44 附 45 日月麗乎天 百穀草木麗乎地 46 若 47 射虞麗龜 48 纒 49 附
離不以膠漆 50 載離寒暑 51 更 52 非天不離數 53 月所離列宿 54 至於 55 月離于畢 56 月
麗于畢 57 烝然罩罩 58 烝然汕汕 59 罩 60 罩 61 汕 62 模 63 離 64 罩者抑之 65 圍 66 海海漚
漚 67 漚 68 漚 69 魚游水兒 70 嘉賓式燕又思 71 又 72 復 73 右佑 74 嘉賓式燕綏之

— B. Ma Juei-ch'en: yu 71 is a short-form for 73 'to assist, to second', thus: 'Fine guests feast and second him'. — The par. with the preceding st. 74 'The lord has wine), fine guests feast and comfort him' (cf. ode 4) decides for B.

Ode CLXXII: Nan shan yu t'ai.

445. Lo ch i k ün t s i 75.

A. Cheng: ch i 76 (*tšig* / *tšig* / ch i) = 77: 'Happy be this lord'. — B. 76 is very common as a mere empty, filling-out particle, and there is no reason for giving it another sense here: 'Happy be the lord'. — C. Another school (ap. Tso: Chao 13 and Siang 24, as quoted by Wang Ying-lin, Shī k'ao, and confirmed by the wording of Tu Yü's comm. and the T'ang stone classics) read 78, the 79 (**tšar* / *tšig* / ch i) = 'good': 'Happy and good be the lord'. — Undecidable whether B or C best repr. the orig. Shī.

446. Hia pu mei shou 80.

A. Cheng: hia 81 = 82, and 83 = 84: 'He is far from not having a vigorous old age' = 'He is near to having a vigorous old age'. Very far-fetched. — B. Chu: hia 81 (**g'd*) = 85 (**g'd*), later comm. better: 81 (**g'd*) loan char. for 86 (**g'o*): 'How should he not have a vigorous old age'. Confirmed by the par. in ode 228, phr. 87 'Why should I not say so' (cf. gl. 111).

447. Pao ai (yi) er hou 88.

A. Mao (after Erya): ai 89 (Shīwen **ngäd* / *ngäi* / ai) = 90, thus: 'May you preserve and nourish your descendants'. For this meaning of 89 there is only one (unsafe) par., see ode 216 below. — B. Another interpr. 89 is sometimes used in the reading **ngjäd* / *ngjvi* / yi, interchangeable with 91, in the sense of 'to govern, to correct, to regulate' (Shu Kao Yao mo 92 is quoted 93 in Han shu: Ku Yung chuan) cf. ode 195, phr. 94 'Some are respectful, some are governed' (see gl. 581); 91 in this sense is common. Thus here: 'May you preserve and govern well your descendants'. In Shu: K'ang kao we find 95 'and thereby preserve (protect) and govern (regulate) the people'; all comm. agree that here 91 yi (**ngjäd*) with Erya means 96. It is obvious that the 97 of our ode is the same binome as the 98 of the Shu. — The Shu par. decides for B. — We should compare:

Ode 216. Fu lu ai (yi) ch i 99. A. Here again, Mao says: 89 = 90: 'May felicity and emoluments (nourish =) sustain him'. But since the only text par. which could be adduced (see above) falls out, this interpr. lacks text support. — B. Another interpr. 89 = 96, as in the ex. above: 'May felicity and blessings (regulate him =) stabilize him'.

Ode CLXXIII: Lu siao.

448. Ling lu s ü h i 100.

A. Mao: s ü 1 = 'the appearance of the dew', which explains nothing. — B. Ch'en Huan: s ü 1 = 2 'ample, abundant': 'The fallen dew is abundant'. Confirmed by par., see gl. 298.

449. Sh i y i y u y ü ch 'u h i 3. Mao has no gloss.

A. Cheng: 'Thereby there will be (a settled place =) constancy for the fame'. — B. Chu: 'Thereby there will be fame and (settlement =) tranquillity'. — C. Chu quotes Su (Su Shī?) as interpr. y ü 4 as = 5 in the sense of 'joy, joyous, happy', thus: '(Therefore:) and so there is joy and tranquillity'. Wang Yin-chi and Ch'en Huan accept this. Y ü 4 (**zjo* / *jwo* / y ü) need not necessarily be a loan char. for 5 (**djo* / *jwo* / y ü) but only a cognate word. Cf. Meng: Liang Huei wang, hia 6 'He made one pleasure-trip and one enjoyment', which is quoted 7 by Fu K'ien in comm. on Tso: Chao 2; in that Tso chapter, 8 is expl. by Fu: '(There was a fine tree), Süan-tsi enjoyed himself under it' (Tu Yü, however: 'Süan-tsi praised it'). Wang points out that in ode 218, to st. 1,

phr. 9, corresponds st. 2, phr. 10, where parallelism clearly indicates: »We will feast and rejoice». Similarly, to ode 177, phr. 11 »Ki-fu feasts and rejoices» corresponds ode 261, phr. 12 »Han Ki feasted and rejoiced» (here even Chu says 4 = 13). — C suits the context much better. Yü 'fame' really makes no sense here.

Yi hiung yi ti, see gl. 589.

450. T'iao ko (lê) ch'ung ch'ung 14.

T'iao ko (lê).

A. Mao: t'iao 15 (*d'ióg / d'ieu / t'iao) = 16 'reins'; ko 17 = 18 '(head =) ends of the reins'. — B. Kuo P'o in his comm. on Erya already realized that ko 17 is a short-form for 19 lê 'reins'. And Tuan Yü-ts'ai points out that 15 (which does not exist in Shuowen) is but a variant for 20 (*d'ióg / d'ieu / t'iao) = 'metal ornaments on rein-ends' (Shuowen). This is amply confirmed by many bronze inscriptions. We find the phrase 21 'metal-ornamented reins' as early as on the Lu po Tung kuei (early Chou, cf. BMFEA 8, p. 37, K'i ku shi ki kin wen shu 4: 16), later in many inscr. and also on the Shi ku »stone drums». — B is therefore clearly preferable.

Ch'ung ch'ung.

A. Mao: ch'ung ch'ung 22 (*d'ióng / d'jung / ch'ung) = 23 'the appearance of down-hanging ornaments', thus: »The rein-ends have hanging ornaments». 22 *d'ióng 'to surge' would then be loan char. for such a word. No text par. whatever. — B. Chu: ch'ung-ch'ung 22 = 24, thus: »The rein-ends are hanging down». It is quite amusing to witness how Chu by a slight trick has altered Mao's gloss materially. No text par. — C. Waley: ch'ung ch'ung = »are jingling». I suppose W. means that d'ióng-d'ióng was an onomatope. Cf. ode 154, phr. 25 »We cut the ice d'ióng-d'ióng» — here the onomatope is evident. Thus our ode line here: »The metal-ornamented reins tinkle». — C is confirmed by the par. of the very similar next line 26. — We should study here:

Ode 283. T'iao le yu ts'iang 27. A. Mao: yu ts'iang 28 = 29 'are well-regulated'. No text par. — B. Cheng: ts'iang 30 = 31 'the appearance of metal ornaments' (possibly Cheng meant that these ornaments were bird shaped? 30 when read *ts'áng means 'crane'). Ch'en Huan, accepting this, proposes that the ch'ung-ch'ung 22 (*d'ióng) in ode 173 above is loan char. for this 30 *ts'iang, since they were phonetically similar (yí sheng chí chuan)! — C. Chu: ts'iang 30 is the tinkling sound of the reins, thus: »The metal-ornamented reins tinkle». Cf. ode 302, phr. 32 »The eight bit-bells jingle (sound ts'iang-ts'iang)». Shiwen records the var. 33, and Shuowen quotes 34. This 35 *ts'iang means 'the tinkling of jade' (so in ode 178, phr. 36) and in the phr. 37 of ode 178 it is synon. w. our 30 of ode 302. The same word is wr. 38 in ode 260, phr. 39. — C is strongly substantiated.

75 樂只君子 76 只 77 足 78 樂台君子 79 台 80 遐不眉壽 81 遐 82 遠 83 遠不眉壽 84 其近眉
壽 85 何 86 胡 87 遐不謂矣 88 保艾爾後 89 艾 90 養 91 又 92 俊又在官 93 俊艾在官 94 或鼎
或艾 95 用保人民 96 治 97 保艾 98 保人 99 福祿艾之 100 零露漙漙 1 濟 2 盈 3 是以有譽
處兮 4 譽 5 豫 6 一游一豫 7 一游一豫 8 宣子譽之 9 式燕且喜 10 式燕且譽 11 吉甫
燕喜 12 韓姑燕譽 13 樂 14 雉革冲冲 15 雉 16 譽 17 革 18 雉首 19 勒 20 雉 21 雉勒 22 冲 23 垂
飾兒 24 垂兒 25 鑿冰冲冲 26 和璧難難 27 雉革有鶴 28 有鶴 29 有法度 30 鶴 31 全飾兒 32
八鸞鸞 33 雉革鎡鎡 34 雉革琤琤 35 琤 36 有琤 37 八鸞鸞 38 鎡 39 八鸞鎡 40

Ode CLXXIV: Chan lu.

Yen yen ye yin, see gl. 316; tsai tsung tsai k'ao, see gl. 160; k'i shi li li, see gl. 196.

Ode CLXXVI: Tsing tsing ché ngo.

451. Tsing tsing ché ngo 40.

A. Mao reads thus: tsing 41 (**tsieng / tsieng / tsing*) = 'luxuriant'. — B. Han (ap. comm. to Wsüan) reads 42. This 43 was **tsjen / tsjen / chen*, same meaning. — Both words are well attested. Undecidable which version best repr. the orig. Shi.

Ode CLXXVII: Liu yüe.

452. Liu yüe si si 44.

A. Mao: si si 45 (**sior / sior / si*) = 46 'the appearance of inspection', thus: 'In the sixth month they are inspecting' (sc. the war chariots). No text par. — B. Chu: si si 45 = 47, thus: 'In the sixth month there is bustle'. As text par. has been adduced Lun: Hien wen 48 (the 49 being a variant of and interchangeable with 45): 'Why are you, K'iu, so (bustling =) eager, assiduous'; this is Hing Ping's expl. (T'ang time), but it is very uncertain (cf. C next). — C. Another interpr. Si 45 **sior* fundamentally means 'to roost' (ode 66), 'to rest' (ode 138), and so does the interchangeable 49 **sior* (ode 205; Chuang: Chi lo). It is exceedingly unlikely that there should also exist a homophonous word **sior* with exactly the opposite meaning: 'to hustle, to bustle', and written with the same character! I conclude that 45 has its ordinary, fundamental sense here. In the hot weather of the sixth month there ought to be no war expedition, as all the comm. agree, and the ode depicts the startling sensation of the campaign. Thus: 'In the (roosting =) quiet rest of the sixth month' (the war chariots were equipped). Similarly Legge takes the si si 49 in Lun (phr. 48) in the same sense, here spoken ironically: 'Why are you, K'iu, (roosting =) keeping so still?'. — C is linguistically best.

453. Tsai shi ch'ang fu 50.

A. Mao: 51. This is a direct quotation from Chouli: Si ch'ang: 'The banner with sun and moon is the ch'ang'. Thus in our ode: 'We load (on our carriages) these ch'ang banners (with sun and moon emblems) and the clothes'. — B. Cheng: 52 = 53 'ch'ang-fu is = the cap and garments of leather' (the ch'ang regular = regulation clothes of the soldier), thus: 'We load (on the carriages) the uniforms'. Cf. Tso: Min 2, phr. 54 'The commander of an army has regular clothes', i. e. a certain, fixed uniform (in the passage it is precisely a discussion about a commander with unusual clothes, breaking the rule, so here ch'ang fu is undeniably = 'regular clothes'); ode 235, phr. 55 'They constantly wear (wear as regular garments) the embroidered skirt and ceremonial cap'. — C. Waley: 'We load our bow-cases and quivers'. 56, short for 57, occurs e. g. in ode 167, but how can a 58 mean 'bow-case'? That 58 **djang* should be a loan char. for 59 **t'jang* is very unlikely. — B is best supported.

Wo shi yung ki, see gl. 354.

454. Yik'uang wang kuo 60. Mao has no gloss.

A. Cheng (after Erya): k'uang 61 = 62 'to correct', thus: 'In order to (correct =) set aright the king's state' (the frontiers of which were invaded by the Hien-yün). K'uang = 'to correct, regulate' is very common (ode 205; further Lun: Hien wen 63 'He united and corrected the whole world'; Tso: Siang 14, phr. 64 'When they are wrong, then they correct them'). Cf. particularly Yi: Kua 30, phr. 65 'The king therefore sends out an expedition, in order to set aright his state'; this is practically a

word -for- word paraphrase of our ode line here, which runs 66, and *c h e n g* 62 'to correct' in Yi corresponds to our *k' u a n g* 61. — B. Fu Kuang (Sung time), followed by Ma Juei-ch'en: *k' u a n g* 61 = 'to assist, to succour', thus: 'In order to succour the king's state'. Cf. Shu: P'an Keng 67 'They cannot succour each other to preserve their lives'; Tso: Hi 26, phr. 68 'and succour them in distress'. — While B is quite plausible, A is even more strongly corroborated by the Yi ex. 65, and by the par. in st. 3: 69 'in order to settle the king's state'.

Y u y e n y u y i, see gl. 433.

455. St. 2: *K i c h' e n g w o f u* 70;

St. 3: *K u n g w u c h i f u* 71. Mao has no gloss.

A. Cheng: in st. 2, phr. 70: *f u* 72 = 'war clothes', thus: 'We prepared our (war) clothes'. But in st. 3, phr. 71: *f u* 72 = 73 'business, work', cf. Li: Tsi t'ung 74 'You continue your father's work'. Thus: 'Discharging (75 = 76? or, if 75 = 77, respectfully attending to) the military work'. — B. Waley: *f u* 72 in both lines = 'work', thus: 70 'We have finished all our (field) work'; 71 'We fulfil the task of war'. — C. Another interpr. The word *f u* 72 occurs thrice in st. 1—3. In st. 1, phr. 78, the meaning of *f u* 72 = 'clothes' is quite unambiguous (see gl. 453 above). We load those (regular clothes:) uniforms. It is very unlikely that the same word *f u* would have two entirely different meanings in the first three stanzas of the same ode. Hence the lines reasonably must mean: 70 'We (completed =) prepared our (war) clothes'; We (71) provided the war clothes'.

456. *H i e n y ū n f e i j u* 79. Mao has no gloss here.

A. Cheng: *j u* 80 = 81, which is Mao's gloss in ode 26, thus: 'The Hien-yün did not calculate'. For *j u* = 'to measure, to examine, to scrutinize' see our gl. 66. Cf. further ode 276, phr. 82 'Come and consult, come and scrutinize'. — B. Ma Juei-ch'en (after Kuang ya): *j u* 80 = 83, thus: 'The Hien-yün are not soft'. Cf. Ch'u: Li sao 84 'I grasp the soft Orchis'; Hanfei: Wang cheng 85 'Weak and soft and with little power of decision'. — While B is quite plausible and has text support, A is equally well substantiated, and more in accordance with practice in the Shī, the par. 82 being quite decisive.

457. *C h i w e n n i a o c h a n g* 86.

A. Mao has no gloss to *c h i* 87, and, as Tuan Yü-ts'ai has pointed out, he therefore certainly took it in its ordinary reading **t̪iək* / *t̪iək* / *c h i* and meaning 'to weave': 'There were woven patterns, bird emblems', as in Shu: Yü kung 88 'In their baskets there were (fabrics with) woven patterns'. — B. Cheng: 87 = 89 (var. 90). The *h u e i* 91 was a kind of banner (ex. in Tso: Chao 21). Cheng builds on Shuowen, which has an entry 92 (var. 93). Now, there are two possibilities. Either Cheng meant that 87 was a loan char. for 94 'banner' (ex. of this word in Hanfei: Wai ch'u, yu shang),

莠莠者莠 莠 莠 莠者莠 莠 大月樓樓 樓 簡閱之兒 運運不安之兒 丘
何為是栖栖者與 栖 載是常服 日月為常 常服 韋弁服 師師者有常服
常服 韋弁服 韋 韋 韋 韋 以匡王國 匡 正 一匡天下 遇則匡之 王用
出征以正邦也 王于出征以匡王國 不能齊匡以生 而匡救其災 以定王國
既成我服 共武之服 服 事 若集乃父之服 共 供 恭 載是常服 徽執
匡茹 茹 度 來咨來茹 柔 攬茹蕙 柔茹而勇斷 織文鳥章 織 厥篚織

thus: 'The banner's pattern was the bird emblem'; if so, it has to be read either *t'ïag / tš'ï / ch'ï (Ts'ie yün, Shīwen), or *šïag / šï / sh'ï (Ts'ie yün, Shīwen), or *šïak / šïak / sh'ï (Shīwen to Tso: Chao 21). Or Cheng meant that 87 was a loan for 95 in its common reading *t'ïag / tš'ï / ch'ï (so Shīwen here) = 'to record, to inscribe, to denote, to mark', 95 then = 'the denoter' = 'the ensign', thus: 'The ensign's pattern was the bird emblem'. For this latter, cf. Li: T'an kung 96 'The inscription, that means the funeral banner; since the dead one now cannot be distinguished, therefore by the banner he denotes him'. Indeed, Kia Kung-yen (comm. to Chouli) and Yülan quote our ode line 97, and Ch'en K'iao-tsung thinks that this was the original Mao version, and that 87 was erroneously introduced in the T'ang stone classics and from there carried over into the present orthodox version. But this does not hold good; the T'ang stone classics were cut in 838 A D., and Lu Tê-ming (Shīwen) two centuries earlier already has 87, as is seen from his gloss, where he expressly has to state that 87 (after Cheng) has to be read either *t'ïag / tš'ï / ch'ï (i. e. = 95) or *t'ïag / tš'ï / ch'ï (i. e. = 94). Obviously Kia Kung-yen and Yülan have altered the Mao text after Cheng's gloss. There is therefore no good reason for doubting the traditional Mao version 98. — A. is simple and plausible and takes 87 in its ordinary reading and sense, without the unnecessary loan speculation of B. Moreover, it is strongly supported by the Shu par. (88) which shows 98 to be a standing phrase.

458. Po pei ying ying (yang yang) 99.

A. Mao reads thus: 'The white streamers were brilliant'. In the same way, we have 100 in odes 168, 178, phr. 1. Shīwen says 100 was read either *i'ang / i'ang / y a n g or *i'äng / i'ung / ying; in the former case, it would be an independent word; in the latter, it is a short-form for 2. K'ung (in comm. on Cheng feng) quotes our line 3. Cf. ode 229, phr. 4 'Flowery (=) brilliant are the white clouds' (yet here Han ap. Shīwen reads 5 'Flowing are the white clouds'). The reading *i'äng / i'ung / y i n g seems most plausible, since it can be connected with a well-known word stem ('flowery' > 'brilliant'). — B. Lu (ap. comm. to Kung-yang) reads 6 'the silken streamers were brilliant'. — Undecidable whether 'white' or 'silken' best repr. the orig. Shī.

459. Sī mu ki ki 7.

A. Mao: ki 8 (*g'iet / g'iet / ki) = 9, thus: 'The four stallions were (straight =) orderly, unswerving'. — B. Cheng: ki 8 = 10, thus: 'The four stallions were robust'. — The word ki is a *hapax legomenon*, and it is difficult to get any confirmation of either interpr. Yet there are two words which may be cognate, wr. with the same phonetic: 11 *g'iet / yiet / hie 'to straighten the neck', see gl. 71; and 12 *kiet / kiet / ki, defined by Shuowen as = 13 'a straight tree (log)'; this forms part of the name of a gate in Cheng (Tso: Chuang 28) phr. 14 ('the gate timbered with straight logs'), and it means 'a well sweep' (a long, straight beam) in Chuang: T'ien yün. Thus there seems to exist a word stem *kiet: *g'iet: *g'iet with a fundamental sense of 'straight', which would confirm A.

Ode CLXXVIII: Ts'ai k'ï.

Po yen ts'ai k'ï: for the binome particle po-yen cf. gl. 10, 11.

460. Shī han chī shī 15.

A. Mao (after Erya): shī 16 = 17; han 18 = 19; shī 20 = 21; thus: 'For use as a host of protectors'. For 18 read *g'ân / yân / han see gl. 27. For shī 20 = 'to use, to employ', cf. Lun: Tsī han 22 'I am not used (employed in office)'; Li: T'an kung 23 'When the weapons and buff-coats are not used', etc. (common). — B. Chu: shī 20 = 24 'to train', thus: 'A host of protectors that are trained'. Shī 20 often has the meaning of 'to try, to prove', e. g. Ts'ê: Ts'in ts'ê 25 'I beg that I may

try it. *Tried soldiers* then = *strained soldiers*. — C. Ma Juei-ch'en thinks 18 should be read **kán* 'shield', but then the line can hardly be construed. — No reason whatever for abandoning the oldest school. A.

SI k' i y i y i, see gl. 433. Yü e k' i t s' o h e n g, see gl. 152. K' i f e i l i
t' i e n, see gl. 582.

461. *Yi tsi yüan chi* 26. Mao has no gloss.

A. Cheng (after Erya): y ū a n 27 = 28. Chu and all later comm. take this in the ordinary sense of 28 = Mand. 29 'in, at, on', thus 30 = 31 'It settles in its stopping-place'. But whereas y ū a n 27 is common as a particle = 'then, thereupon', e. g. ode 31, phr. 32 'And then we lose our horses' etc. (very common in the odes), or simply an 'empty' particle (analogous to 33), e. g. Yili: Shī kuan li 34 'The name is very fine', there is no single ex., to my knowledge, where 27 means 'in, at, on' (Mand. 35). — **B.** Another interpr. It would be tempting to take ch i 36 in this line to be merely the final particle, since the st. has two other lines ending with that particle: 37. Yet our phrase 26 recurs in ode 252, without any such par. lines, and in ode 192, phr. 38, it is clear that ch i 36 is the principal verb. In our line 26, y i 39 and y ū a n 27 are both adverbial particles, introducing the two coordinated verbs tsi 40 and ch i 36: ' (Swift is that flying hawk, it flies and reaches heaven), but again it settles and then stops'. Similarly in ode 192, phr. 38, y ū a n 27 does not mean 35 'in, at, on' but is an initial particle, as passim in the ShI: 'Look at the crow, it stops — on whose house?'. —

462. Chen lü t'ien t'ien 41.

A. Mao: 42 »To (enter =) go back (with the army) is called *chen lü*, it means to readjust the seniors and the juniors». In Tso: Yin 5, we have the passage 43: »Every three years one has the military drill; when one (enters =) ends it, one *chen lü*. Mao's idea is that after the disorder caused by the battle, when seniors and juniors all go valiantly forward, the ranks have to be restored, with due distinction between superiors and inferiors. Couvreur therefore translates: »Avant de rentrer, on reforme les cohortes». — **B. Cheng** has the same idea, that in our ode — just as in the Tso passage — it is the time after the battle, but he adds: *chen* 44 = 36 'to stop': »When one (enters =) goes back, one stops the cohorts». — **C. Ch'en Huan** thinks the ode phrase has nothing to do with »going back» at all, but simply means: 'to (arrange:) marshal the cohorts'. *Chen lü* in this sense is also common: Tso: Ch'eng 7, phr. 45 »When the Middle states do not marshal their cohorts, the Man and Yi barbarians enter and attack them»; Tso: Ch'eng 16, phr. 46 »In the battle of Han, prince Huei could not marshal his cohorts», etc. — For B: *chen* = 'to stop' there

文¹徽²織³徽⁴識⁵徽⁶幟⁷也⁸識⁹也¹⁰幟¹¹識¹²銘明旌也以死者為不可別已故以其旗識之¹³識文鳥章¹⁴織文¹⁵白旂央央¹⁶央¹⁷旂旌央央¹⁸英¹⁹白旂英英²⁰英英白雲²¹浹浹白雲²²帛旂英英²³四牡既佶²⁴佶²⁵正²⁶牡健之兒²⁷頤²⁸桔²⁹直木³⁰桔³¹柢之門³²師干之試³³師³⁴衆³⁵干³⁶杆³⁷試³⁸用³⁹吾不試⁴⁰兵革不試⁴¹肄習⁴²臣請試之⁴³亦集爰止⁴⁴爰⁴⁵於⁴⁶在⁴⁷集爰止⁴⁸集於所止⁴⁹爰⁵⁰養其馬⁵¹魯曰⁵²爰⁵³字孔嘉⁵⁴在⁵⁵止⁵⁶方叔⁵⁷游止方叔率止⁵⁸瞻烏爰止⁵⁹于誰之屋⁶⁰亦⁶¹集⁶²振旅闐闐⁶³入曰振旅復長幼也⁶⁴三年治兵入而振旅⁶⁵振⁶⁶中國不振旅⁶⁷蠻夷入伐⁶⁸韓之

is no support whatever. Between A and C there is no fundamental difference, as to the meaning of the verb *ch'en* 44; it properly means 'to shake', and 'to shake the cohorts' means simply to bring them into due order by awe-inspiring commands or (drum) signals. *Ch'en* 1 ū therefore fundamentally means 'to marshal the cohorts' — be it to array them before the battle (as in 45, 46), or to reform them properly after battle (as in 43). There is nothing here in the ode to indicate that the battle is over; hence C is preferable.

T'ān t'ān t'un t'un, see gl. 390.

463. Ch'un er Man King 47.

A. Mao (after Erya): *ch'un* 48 (*t'iuən / t'iuən / ch'un) = 49 'to move', thus: 'Moving are you King-people of the Man-tribes'. Cf. Shu: Ta kao 50 'The people of the western region are also not quiet; now they are moving (are agitated)'; *ibid.* 51 'They (put in motion =) disturb the widowers and widows'; Chuang: T'ien ti 52 'In their movements, they employ one another'; Tso: Chao 24, phr. 53 'Now the royal house is truly (moving =) shaking' (in Shuowen quoted 54, but meaning the same); Li: Hiang yin tsiu li 55 'Spring means movement'. Coll. current in W. Han time (Fang yen 48 = 56). — B. Chu: *ch'un* 48 = 57 'stupidly moving', thus: 'Foolishly moving are you King-people of the Man-tribes'. Evidently Chu thinks that there is a connection between our 48 and the homophonous 58 (*t'iuən) = 'stupid', e. g. Huai: Fan lun 59 'stupid men and foolish women'. — The meaning 'to move' (with no accessory idea of 'stupidity') is so well established by many par., that B is clearly to be rejected.

Ode CLXXIX: Kū kung.

464. Tung yu fu ts'ao 60.

A. Mao (after Erya): *fu* 61 (*p'wo / p'wo / fu) = 62, thus: 'In the East are great grass-lands'. Cf. ode 261, phr. 63 'The bream and tench are big'; ode 102, phr. 64 'Do not cultivate (too) big fields'. — B. Lu (ap. Po hu t'ung and comm. on Ch'u), Han (ap. comm. to Wsüan) and Ts'i (revealed by an allusion in an ode by Pan Ku) all read 65. Of this, however, there are two expl. α. Han (Sie Han) says 66 = 67 'wide, great', the interpr. id. w. Mao's under A. This is a mere script etymology, 61 entering as part in both characters 66 and 67. β. 66 *p'wo / p'wo / p u means 'park', thus: 'In the East there are the grass-lands of the (royal) parks'. Cheng defines these regions more precisely. In Erya it is said: 68 'In Cheng there are the Park-fields', alluding to a district (in the present Jung tsê hien) which first belonged to the Royal Domain proper, and then, when the fief of Cheng was created, was laid to its territory. It is mentioned in Tso: Hi 33, phr. 69, and in Kyü: Chou yü 70, and in Mo: Ming kuei it is expressly stated that this was the traditional hunting-ground of the Chou kings: 71 'King Sün of Chou assembled the princes and hunted in the Pu-t'ien Park-fields'. When, however, Cheng tries to reconcile the Mao (A) version 72 with this, by reading 61 here *p'wo / p'wo / p u, as a short-form for 66, this is going too far. — In the next st. we have: 73 'They hunt in Ao', and this Ao, a place-name well known e. g. from Tso: Sün 12, was also in the present Jung tsê hien. This confirms B.

Sün t'u hiao hiao, see gl. 68.

465. Po shou yü Ao 73.

A. Mao has no gloss, and therefore he simply took *po* 74 (*pāk / pāk / po) in its ordinary reading and meaning: 'They catch animals in Ao'. For Tuan Yü-ts'ai's guess that the char. 74 is erroneous and that Mao orig. read 75 there is no sufficient justification. — B. Another school (Cap. comm. to Wsüan) read 76, and yet another (Cap. Shuei king chu and ap. comm. on Hou Han shu) read 77. The 78 *s'ôg 'animal' often means 'to hunt', e. g. Tso: Sün 12 and Siang 14, and differs only in tone from 79

šidg 'to hunt'. In these versions, 75 **b'āk* / *b'āk* / p o is the common particle, see gl. 11, thus: *They hunt in Ao*. — Undecidable which version best repr. the orig. Shī.

466. Sī mū yī yī 80. Mao has no gloss.

A. Han (Cap. comm. to Wsüan): y i y i 81 (*zǎk / iǎk / y i) = 82 'ample', thus: 'The four stallions are large'. Cf. ode 261, phr. 83 'Great is the Liang-shan (Mao: y i 81 = 84); ode 198, phr. 85 'Great is the temple'; Kyü: Chou yü 86 'For (ample =) many generations they have achieved their virtue'. This y i 81 = 84 'great' was coll. current in W. Han Time (Fang yen). — **B.** K'ung: y i y i 81 = 87, thus: 'The four stallions are well-trained'. There is no text par. for this, though K'ung thought there was in ode 301, see below. — **C.** Chu: y i y i 81 = 88 'connected and yet spread out', thus: 'The (teams of) four horses were in a long row'. For this meaning there is no text par., it was invented by Chu *ad hoc*, to serve as par. to the huei t'ung yu y i, see gl. 467 below. — B and C are unsupported, A is well substantiated; moreover it is confirmed by the par. in st. 1, phr. 89 'The four stallions are fat'. Our phr. reverts in ode 261, in a connection which shows definitely that y i y i is a description of the horses themselves, not (with C) of the position of the teams: 90 'The four stallions were big, very long and broad'. — We should study here:

Ode 300. *Sin miao yi yi* 91. *Mao* has no gloss. **A.** *Cheng*: *yi yi* = 92, thus: 'The New temple is beautiful'. — **B.** There is no reason why *yi yi* should mean any thing else here than in ode 198 above, phr. 85, thus: 'The new temple is great'.

Ode 301. *Wan wu yu yi* 93. *Mao yi* = 94, an ambiguous gloss, since this 94 has many meanings, i. a. 'to train' and 'great'. A. Cheng thinks that Mao meant 'to train', thus: 'The grand dance is well-trained'; so also Chu: 'The grand dance is orderly'. But for such a meaning of *yi* 81 there is no text par. — B. Ma Juei-ch'en thinks that Mao meant 94 = 'great', thus: 'The grand dance is great'. This is the ordinary, well-attested meaning of *yi* 81, see above, and therefore preferable.

Ode 217. Yu sin yi yi 95. A. Mao: 96 'yi-yi-wise unsettled', thus: »My grieved heart is unsettled«. — B. Lu: Erya, Shi hün, says: 97 = 98 'grieved', thus: »My grieved heart is grieved«. But, as Ho Yi-hang points out, in next st., phr. 99, Mao says: 100 = 1 'the grief being ample and full', and both terms ping-ping and yi-yi have a fundamental sense of 'ample, great', thus: »(My grieved heart =) The grief of my heart is ample«.

467. Huei t'ung yu yi 2.

A. Mao (after Erya): $y i \ 3 \ (*d\dot{a}k / \dot{a}k / y i) = 4$, thus: 'At the (princes') meeting there is a display'. This is based on the primary meaning of the word 3: 'to draw out (as a thread), long-drawn, to evolve, to unfold', here then a display in a long, contin-

戰惠公不振旅 47 蠶爾蠻荆 48 蠶 49 動 50 而土人亦不靜越茲蠶 51 允意厥身 52 蠶動而
相使 53 今王室寶蠶 54 意愈 55 音之為言蠶 56 作 57 動而無知之免 58 意 59 愚夫意解 60
東有甫草 61 甫 62 大 63 訪馮甫甫 64 無田甫田 65 東有圃草 66 圃 67 博 68 鄭有圃田 69 鄭
之原圃 70 藪有圃草 71 周室王合諸侯而田於圃田 72 甫草 73 搏獸于教 74 搏 75 薄 76 薄
獸于教 77 薄狩于教 78 獸 79 狩 80 四牡奕奕 81 奕 82 盛 83 奕奕梁山 84 大 85 奕奕寢廟 86
奕世載德 87 閑習 88 連絡布散 89 四牡廌廌 90 四牡奕奕孔修且張 91 新廟奕奕 92 皎美
93 萬物有奕 94 閑 95 憂心奕奕 96 奕奕然無所導 97 怲怲奕奕 98 憂 99 憂心怲怲 100 怲

uous row. Cf. Li: Shê yi 5 'Each one (draws out =) evolves, unfolds, displays his own purpose'. — B. Han: Wang Sien-k'ien thinks yu yi 6 is equal to yi yi 7, which by the Han school (ap. comm. to Wsüan: Kan ts'üan fu) is defined as = 8 'ample', thus: 'The meeting (of the princes) is (ample =) grand'. This is the same word as 9 **djäk / jäk / yi* 'ample, over-much' (hence also 'satiated', see gl. 9). That this is the proper meaning here is confirmed by a striking par. with ode 301. In our present ode, we have the word-pair 10 (**djäk / jäk / yi*) ~ 3 (**djäk / jäk / yi*), in fact two closely cognate words, namely: phr. 11 'The four stallions are large', corresp. to phr. 2 'The meeting (of the princes) is (ample:) grand'. We find in ode 301 the word-pair 9 ~ 10:

Ode 301. Yung ku yu yi, wan wu yu yi 2. For the latter part, see gl. 466 above. The yi 9 (**djäk*) is here defined as = 13 by Mao (by Cheng = 'orderly', quite unsupported by text par.). Thus: 'The bells and drums are (ample =) amply-sounding, the grand dance is great'. — We should compare further:

Ode 297. Yi kü yi yi 14. The line refers to horses, Shiwen var. 15. A. Mao: yi yi 7 = 16 'good at running', thus: 'With their chariots they go nicely-running'. No text par. — B. Chu: yi yi 7 = 17, thus: 'With their chariots they go in a continuous row'. — C. Han (ap. comm. to Wsüan, see above): yi yi 7 = 8, thus: 'With their chariots, they go (ample =) grandly'. The par. with the other stanzas of the ode shows that it is always a description of the horses and their movements, not their number: st. 1, phr. 18 'With their chariots they go bang-bang' ~ st. 2, phr. 19 'With their chariots they go strongly' ~ st. 3 (our line here, phr. 14) ~ st. 4, phr. 20 'With their chariots they go sturdily'. This excludes B, and C is better supported than A.

Ode 263. Sū fang yi sao 21. A. Mao: yi 3 = 4. This is very obscure and has been differently explained. K'ung: 'The Sū country (displayed =) reported and shook' (sc. the defenders, by telling of the invading royal army); Ch'en Huan: 'The array (sc. troops) of the Sū country was shaken'. — B. Cheng: yi 3 stands for yi 15 (**djäk*): 'The relays of the Sū country (shook:) scared' (the defenders), i. e. the observing spies of the Sū country transmitted by fast relays the news of the royal invasion. — C. Chu: yi 3 = 22 'connectedly, consecutively', thus: 'The Sū country from stage to stage was shaken'. — D. Another interpr. Yi 3, as in all the above cases (with the Han school 7 = 8) = 'ample': 'The Sū country was (ample:) grandly shaken'. — D is simple and plausible.

Ode 290. Yi yi k'i ta 23. Mao and Cheng have no glosses to yi yi. A. Erya has an entry 24 'yi yi means to grow', and an old comm. (Shê jen), followed by K'ung, thinks that it refers to this ode, which would mean that the Lu school read 25. Therefore Chu thinks that the 26 of the Mao version is a loan char. for this Erya word and says 27 'the appearance of the growing sprouts'. Thus: 'Growing are its sprouting blades'. No text par. — B. Ch'en Huan: yi yi (wr. 7 or, with the loan char. 26, both **djäk / jäk / yi*) = 8 (with the Han school definition 7 = 8, see above): '(Ample =) amply-growing are the sprouting blades'. B is well supported by all the above cases. 468. K'ue shi ki ts'i 28.

A. Mao: ts'i 29 (**ts'jər / ts'i / ts'i*) = 30 'convenient': 'The thimbles and the armlets are convenient'. Cf. ode 119, phr. 31 'Why do you not help (me)', to which Mao: 29 = 32. Thus ts'i means 'to help, assist', here 'to be of assistance, helpful, convenient'. — B. Cheng: ts'i 29 means that 33 'hand and finger are following the one after the other', i. e. the thimble is put on the finger and the armlet on the wrist, thus: 'The thimble and the armlet are successively fitted on'. This means that Cheng thinks ts'i 29 is loan char. for the homophonous 34 (**ts'jər*) 'to arrange in a sequence';

and indeed the ode line is quoted so: 35 in Cheng Chung's comm. on Chouli: Shan jen; this fact may have led Cheng (Hüan) to his interpr. — The par. in ode 119 decides for A. In Cheng Chung's reading 34 is merely a short-form for 29.

469. Shê fu ki t'ung 36. Mao has no gloss.

A. Cheng paraphrases: »When they have shot, they 37 together revert to the position for shooting», thus: »The archers have come together (to the shooting positions)». This meaning of t'ung 38: »to come together» is common, see ode 154, note b. Waley similarly: »The bowmen, assembled . . .» — B. Chu: t'ung 38 = 39, Legge: »The archers act in unison». — C. Ch'en Huan: t'ung 38 refers to the assorting of the archers, such as it is described, in regard to the ritual shooting, in Chouli: Ta si ma (»When there is the great shooting, he brings together the 40 six pairs of princes»), and in Yili: Ta shê yi (»The dignitaries are associated with dignitaries, or noblemen [wait upon =] shoot together with dignitaries»). Thus: »The archers are assorted». — In st. 1 we had: 41 »Our horses are assorted» (well-matched, those brought together which form suitable teams). The parallelism here is perfect, and it is very unlikely that the word t'ung 38 should have quite different meanings in these two corresponding phrases. This decides for C. It is very amusing that when the same phrase 36 recurs in ode 220, both Cheng and Chu (with Legge) have forgotten their interpr. here and all adopt interpr. C: Cheng 42 »When they have assorted all the pairs»; Chu 36 = 43 »to assort the pairs» (Legge: »The archers are matched in classes»).

470. Chu wo kü tsI 44.

A. Mao: tsI 45 = 46 »to heap, a heap, a pile», thus: They help us to rear a pile». Shiwen here reads 45 *tsjār / tsig / tsI and *dz'jār / dz'ig / tsI. The char. 45 is normally read *dz'ār / dṣ'ai / ch'ai and means »fireword» (Li etc.), but also »to hedge in, to block, to obstruct» (Chuang), so the fundamental sense may be »to pile up, a pile», then particularly applied to »the piled up things» = »firewood». If so, *dz'ār: *tsjār: are variations of the same stem. — B. Shuowen, quoting this ode, reads 47, defining 48 as = 46, meaning the same as in A. Yet this 48 is read *dz'ār / dṣ'ai / ch'ai in Ts'ie yün, just as the ordinary 45 »firewood, to hedge in, to block». — C. Lu (ap. comm. to Wsüan) reads 49, this latter 50 *dz'jār / dz'ig / tsI = »carcass» (this w. occurs in Li: Yü ling), thus: »They help us to lift the carcasses» (dead bodies of the animals killed in the hunt). — Ma Juei-ch'en thinks the 45, 48 of A and B are simply loan char. for 50, but that goes against Mao's definition, and both A—B and C make good sense. Undecidable which version best repr. the orig. Shi.

Liang ts'an pu yi, sea gl. 370.

471. Shê shI ju p'o 51.

A. Cheng takes ju 52 in its ordinary sense, expounding: 53 »as a hammer breaks an object», thus: »They let off the arrows, as if breaking (things)». — B. Wang Nien-sun:

憂盛滿也 2 會同有繹 3 繹 4 陳 5 各繹己之志 6 有繹 7 繹繹 8 盛免 9 歎 10 奕 11 四牡奕奕 12 庸鼓有歌 13 萬舞有奕 14 盛 15 以車繹繹 16 驛驛 17 善走 18 不絕免 19 以車勤勤 20 以車任任 21 以車祛祛 22 徐方繹驛 23 連絡 24 驛驛其達 25 繹繹生也 26 繹繹其達 27 驛 28 苗生免 29 決拾既伙 30 伙 31 利 32 胡不伙焉 33 助 34 手指相伙比 35 次 36 決拾既次 37 射夫既同 38 同復將射之位 39 同 40 協 41 大輻 42 我馬既同 43 既比衆輻 44 比其輻也 45 助我舉柴 46 柴 47 積 48 助我舉柴 49 擎 50 助我舉柴 51 箭 52 舍矢如破 53 如 54 如椎破

ju 52 is here equal to 54, thus: «When (the archers) let off the arrows, they (split:) pierce (the game)». Cf. ode 127, phr. 55 «When he lets off the arrow, he hits». For ju 52 equal to 54 in this way, Wang Yin-chi (King chuan shi ts'i), following up his father's idea, adduces a long list of examples. Many of them are strained and unconvincing, but some are quite conclusive, e. g. Li: T'an kung 56 (equal to 57) «Where should I travel and go», cf. Kuliang: Süan 17, phr. 58, same meaning; Ta Tai: Chu yen 59 «Let the officials every day examine it and every season scrutinize it» (52 = 54). Cf. Further Ch'un ts'iu: Chuang 7, phr. 60 which Tso and Kuliang both take to mean 61; ode 263, phr. 62 where Shiwen records one version 63; Tso: Yin 7, phr. 64 «He smeared blood and yet forgot it», to which Fu K'ien: 52 = 54. — The par. of ode 127 (phr. 55) confirms B.

Yu yü pei king, see gl. 90.

472. T'u yü pu king ta p'ao pu ying 65. One version, ap. comm. on Wsüan, reads 66, and K'ung interpr. 67 (which is already the reading in Erya: Shi hün) as = 68. They are indeed homophonous (*k'ing) and etym. identical (trans. 67 'to scare', 68 'to warn, to admonish'; intrans. 67 'to be scared', 68 'to be attentive').

A. Mao says: 69 pu king is equal to simply king, i. e. he takes pu king as an oratorical question: «The footmen and charioteers, are they not attentive, the great kitchen, is it not filled!» — B. Chu: «The footmen and charioteers (were not scaring =) caused no alarm (were not noisy), the great kitchen was not filled» (claimed no more than a moderate part of the game). — C. Waley: «If the footmen and charioteers are not attentive, the great kitchen will not be filled». — C is simple and evidently right.

Ode CLXXX: Ki ji.

473. Ki po ki tao 70.

A. Mao: po 71 (*pāk / pōk / p o) = 72 'the ancestor of the horses', thus: «We sacrificed to the horses' ancestor and prayed». 73 *tōg / t'au / t a o 'to pray' is common. Mao builds on Erya: 74 «(The Shi phrase) ki po ki tao means the horse sacrifice». For po, no text par., yet the char. po 71, originally simply wr. 75, was a phallic symbol analogous to 76 'ancestor', orig. wr. 77 (see Grammata p. 329), which fact bears out Erya and Mao. — B. Another school (ap. Shuowen, in the Sü Hün version, quoting this ode; in the Sü K'ie version the Shi quotation does not belong to the Shuowen text but only to the Sü comm.) reads 78 (Feng su t'ung yi quotes 79). Shuowen defines 80 as = 81 «the sacrifice with prayer for the victim animals and the horses», which is based on Chouli: T'ien chu 82 «When they make prayers for the victim animals and the horses». But this is evidently only a special application of the word in this context; 80 and 73, both *tōg / t'au / t a o, fundamentally mean 'to pray'. This B version has been variously explained. 83 *mā / ma / m a means 'sacrifice in the camping place' (of an army), sc. to placate the spirits of the soil where the intruders march; ex. in ode 241 and in Li: Wang chi. Thus: «We have sacrificed at the camp and prayed». So far, so good. But when Ma Juei-ch'en and followers think that the 71 *pāk / pōk / p o of the Mao version (A) was merely a loan char. for this 83 *mā / ma / m a, this is clearly impossible. Their reason is that Chouli: Ta si ma and T'ien chu have a sacrifice called 84, which was identified with and read like 83 (*mā) by Cheng Chung, but read *pāk by Tu Ts'i-ch'un; this really proves nothing, beyond the incertitude of the scholars. The char. 84, through a frequent confusion with 85 (for Li: Chung yung 86 Shiwen reads 87, and for Shi, ode 241, phr. 88 Shiwen reads 89), has come to be read *māk / mōk / m o, and then secondarily served as loan char. for the sacrifice 84 of Chouli, which hence should be read neither *mā (with Cheng Chung) nor *pāk (with Tu) but *māg / ma / m a (as proved by the char.) and which is obviously not identical with 83 *mā / ma /

m a: 84 **māk* can serve as loan char. for a **māg* but certainly not for a **mā*. — Ma Juei-ch'en's attempt to reconcile A and B having failed, we can come no further than to state that it is undecidable whether A »We have sacrificed to the horses' ancestor and prayed«, or B »We have sacrificed at the camp and prayed« best repr. the orig. ShI.

Ki ch' a wo ma, see gl. 332. Yu lu yü yü, see gl. 110.

478 a. Ts' i Ts' ü ch i ts' ung 90.

A. Mao: »(Following =) along the Ts'i and the Ts'ü (rivers)«. — B. »By the Ts'i and the Ts'ü we pursued them«. — In st. 1 we had: 91 »We pursued the herd«. We must take ts'ung in the same sense here; to have two different meanings of ts'ung in two contiguous stanzas is not plausible.

K' i k' i k' u n g y u, see gl. 39.

474. Piao piao sī sī 92.

A. Mao: 93 'When they rush it is piao piao, when they go (move along) it is si si'. Thus: 'They rush, they move on'. For 94 (*piog / piäu / pia o) 'to rush, to run' see gl. 170. For 95 *dɛ'jæg / dɛ'i / si cf. Shuowen 96 *dɛ'jæg / dɛ'i / si, quoting a lost ode 97; and, correspondingly, Erya: Shī hūn 98 'p u si means not to come'. — B. Han (ap. comm. to Wsüan and to Hou Han shu) reads 99, with the same definition as in A: 100. For 1 (2) *p'jæg / p'jwi / p'ei 'to gallop, to run', cf. Ch'u: Chao hun 3 'He pursues you, rushing along'; for 4 *dɛ'jæg / dɛ'i / si only Han time text ex. (Si king fu). — C. Another school (ap. Shuowen, quoting this ode) reads 5, defining 95 as = 6 'great'. The 7 *p'jæg / p'jwi / p'ei ordinarily means 'robust' (so in ode 297), thus: 'They are robust and great'. For 95 = 'great' no text par. (Kuang ya has an entry 8 = 9 'numerous'; whether this refers to the present ode in the Shuowen version or, to ode 297 is uncertain). — D. Yen Ts'an, while following Mao's version (A), takes 95 in its common meaning = 'to wait': 'They rush on or wait for one another'. — The 95 *dɛ'jæg of A is evidently the same word (loan char.) as the 96 *dɛ'jæg of the lost ode quoted by Shuowen and as the 4 *dɛ'jæg of B, the word meaning 'to move on, to come along'. Since both the two old schools Mao and Han agree that the line means: 'They rush, they move on', and since both 94 and 1 are supported by text par., this interpr. is certainly best substantiated. In the C reading, therefore, 7 does not mean 'robust' but is a loan char. for the homophonous 1; and 95 does not (with Shuowen) mean 'great' but 'to move on', as just stated. It is, however, undecidable whether A 94 *piog or B 1 *p'jæg best repr. the orig. Shī; the meaning is the same.

475. Si shuai tso yu yi yen t'ien tsí 10.

A. Mao and Cheng: «All go along to left and right (of the game), in order to (tranquillize =) make it easy for the Son of Heaven» (to facilitate his shooting). — B. Chu: «We led on all the tso yü attendants, in order to please the Son of Heaven».

物₁₁而₁₁舍拔則獲₁₂吾何行如之₁₃吾何行而之₁₄何去而之₁₅使有司日省如時考
之₁₆星隕如雨₁₇星隕而雨₁₈震如怒₁₉而震而怒₂₀歛如忘₂₁使郵不驚大庖不至₂₂
不警₂₃驚₂₄警₂₅不驚警也₂₆既伯既禱₂₇伯₂₈馬祖₂₉禱₃₀既伯既禱馬祭也₃₁日₃₂
祖₃₃且₃₄既禩既祠₃₅既禩既禱₃₆祠₃₇禱牲馬祭₃₈祠牲調馬₃₉禩₄₀格₄₁躬₄₂變躬₄₃
變格₄₄躬其健吉₄₅格其₄₆涕沮之從₄₇從其羣₄₈僣僣俊俟₄₉趨則僣僣行則俟₅₀
俟₅₁僣₅₂俊₅₃糗₅₄不糗不來₅₅不俟不來也₅₆駉駉駉駉₅₇趨曰駉行曰駉₅₈駉₅₉駉₆₀
逐人駉駉些₆₁駉₆₂僣僣俊俟₆₃大₆₄僣₆₅僣₆₆衆₆₇悉率左右以燕天子₆₈肅肅

Ode CLXXXI: Hung yen.

476. Su su (shu shu) k'i yü 11.

A. Mao: su 12 = 13 'the sound of the wings'. Shíwen reads *sʰók / sʰuk / s h u, recording a variant 14. 12 *sʰók / sʰuk / s u would then be a loan char. for this onomatopoe. — B. Another interpr. 12 is short-form for 15 *sʰók / sʰuk / s u, thus: 'Beating (battering, flapping) are their wings', see gl. 25.

K'ü lao yü ye, see gl. 86.

477. Yüan ki king (kin) jen, ai ts'í kuan kua 16.

A. Mao: king 17 (or rather *g'ǐn / g'ǐn / k'in, see Grammata p. 209) = 18 'to pity'. Cheng expounds this further: yüan is the initial particle; the king commands his officers: 'You should (reach =) attend to these pitiable men, and commiserate the solitary and widows'. This is very scholastic. — B. Another interpr. The lines refer to the feelings of the poet, who pities on the one hand the soldiers (just mentioned), who suffer in the wilds, on the other hand the helpless and destitute people left at home. Ki 19 = 'together with', as often. Thus: 'Together with these pitiable men alas for the solitary and widows', i. e. 'Alas both for those pitiable men and for these solitary and widows'. — C. Waley: ki 19 stands for 20, and king 17 means 'strong' (as in ode 190), thus: 'In dire extremity are the strong men; sad are their wives, left all alone'. — C involves an unnecessary text alteration; moreover, there is parallelism between king jen in the first line and kuan kua in the second, which shows that king really means 'pitiable', not 'strong'. B is therefore preferable.

478. K'í kiu an tsê 21.

Mao says: kiu 22 = 23. This is an ambiguous gloss, since k'íung has many meanings. A. Cheng (and Chu) take 22 (= 23 =) 24, thus: 'Although they toil, in the end they will find rest in their dwellings'. Cf. Lü: Jen ti 25 'Now one tells the people that it is at an end (finished)'; ode 255, phr. 26 'Without limit, without end'. — B. Ch'en Huan: 22 (= 23) = 'to be exhausted', thus: 'Although they toil, the (exhausted ones) destitute ones will find rest in their dwellings'. For kiu 22 = 'to exhaust, go to the extreme point', see gl. 300. — Logically A is much better than B; there is the antithesis: now they are toiling, afterwards they will be at rest.

479. Wei wo süan kiao 27.

A. Mao: süan 28 = 29 'to show': 'They say that we show arrogance'. Süan would then be a transitive verb with kiao as an object. — B. Wang Yin-chí: in analogy with the preceding line 30 'They say that we are toiling and suffering', where k'ü-lao is a binome of two kindred words, the süan-kiao here should be a similar binome: 'They say that we are (displayful =) boastful and arrogant'. — B is grammatically preferable.

Ode CLXXXII: Ting liao.

480. Ye wei yang 31.

A. Mao: yang 32 = 33 'morning', thus: 'The night has not yet become morning', i. e. 'The night is not yet at an end'. Similarly Cheng says wei yang = 34 'not yet finished'. And Lu (ap. comm. to Ch'u) says yang 32 = 35 'exhausted, finished'. Cf. Ch'u: Li sao 36 'The time is not yet passed'. Curiously enough, Shíwen cannot decide whether Mao's gloss really had 33 *tán or whether it should be 37, and it gives for the latter alternatively *ts'ia / ts'ia / ts'ie and *ts'io / ts'io / ts'ü. The Ts'ing scholars have seized upon 37. Hu Ch'eng-kung defines it as = 38 'to go, to pass'; Ma Juei-ch'en, *horribile dictu*, thinks 37 *ts'io is equal to the 39 *g'io / g'io / k'ü

of Cheng's gloss (34)! All this is futile and unnecessary, Mao's gloss being perfectly clear and natural. — B. Wang Su, foll. by Chu: y a n g 32 = 40 'middle' (common meaning), thus: 'It is not yet midnight'. — The C'hu par. (36) decides in favour of A.

481. Y e w e i y i (a i) 41.

A. Mao reads 42 *ngǎd / ngǎi / a i = 43, thus: 'The night has not continued long'; a i 42 'Artemisia' has by extension of meaning come to mean (Artemisia-coloured =) grey-haired, old' (so Li: K'ü li, Tso: Ting 14 etc.), and Mao seems to have taken our 42 here metaphorically: 'The night is not yet old' = has not continued long. — B. Cheng reads 42 *ngǎd / ngǎi / y i = 44 'to mow the tips of', i. e. to cut off, thus: 'The night is not yet (cut off =) finished'. This 42 *ngǎd = 'to mow' is common (ode 276, Li: Tsi t'ung etc.); cf. further Tso: Ai 1, phr. 45 'They do not cut down and kill its people'; Tso: Chao 1, phr. 46 'The state has not yet been (cut off:) brought to an end'; Tso: Ai 2, phr. 47 'The grief is not yet finished'; Tso: Siang 9, phr. 48 'The great labour is not yet (cut off:) ended'. A curious fact is that Shiwen, while reading 45 and 46 *ngǎd / ngǎi / y i, gives alternative readings: *ngǎd / ngǎi / y i and *ngǎd / ngǎi / a i in the cases (47, 48) where the word is used more metaphorically: 'to end, to finish'. This is not convincing; consistency demands *ngǎd in all these cases. — B is well supported by par. texts having this very phr. 49. — We should study further:

Ode 287. Chen wei yu yi 50. Mao has no gloss. Shiwen reads *ngǎd / ngǎi / a i, Sū Miao *ngǎd / ngǎi / y i. A. Cheng: 42 a i = 51. This is obscure, since s h u 51 has many meanings, but probably (with Ma Juei-ch'en) Cheng builds on Erya 42 = 52, and 52 = 51 'to pass through, to go through, to count off, to tell off', thus: 'I have not yet gone through' (sc. my task). For 42 in this sense there is no text par. — B. Chu: 42 y i = 53, thus: 'I have not yet had (a cutting-off =) an end' (to my task), cf. above. — C. Ch'en Huan: 42 *ngǎd / ngǎi / y i = 54 'to govern, to regulate', thus: 'I have not yet (regulated =) achieved order' (in the state). Cf. ode 195, phr. 55 'Some are respectful, some are governed' (Mao: 42 = 54); Meng: Wan chang, shang 56 'He was annoyed with himself and regulated (governed, reformed) himself'. This is the same as 57 *ngǎd / ngǎi / y i 'to govern, to regulate, to correct' (Shu etc., common), see gl. 447. — C is by far most simple and plausible.

482. L u a n s h e n g h u e i h u e i 58.

A. Mao: h u e i h u e i 59 (*xwǎd / xwǎi / h u e i) = 60 'to move slowly and regularly', thus: 'The sound of the bit-bells is slowly rhythmical'. — B. Mao to exactly the same phr. 58 in ode 299: 67 'it expresses its sound', thus: 'The sound of the bit-bells (goes) xwǎd-xwǎd'. Shuowen quotes 68 = 'the sound of the carriage-bells', and Kuang ya writes 69, same meaning. — That *xwǎd is an onomatopoe is confirmed by par., see gl. 172.

其羽 12 肅 13 羽聲 14 翻 15 捕 16 爰及於人哀此鰥寡 17 矜 18 憐 19 及 20 急 21 其災安宅 22
 災 23 窮 24 終 25 此告民災也 26 靡屈靡究 27 謂我重騎 28 重 29 示 30 謂我劬勞 31 夜未央
 32 央 33 旦 34 未渠央 35 盡 36 時猶其未央 37 且 38 但 39 渠 40 中 41 夜未央 42 艾 43 久 44 艾
 末 45 不艾殺其民 46 國未艾也 47 憂未艾 48 大勞未艾 49 未艾 50 朕未有艾 51 數 52 歷 53
 盡 54 治 55 或肅或艾 56 自怨自艾 57 又 58 鸞聲嗷嗷 59 嗷 60 休行有節也 61 言其聲 62 鸞
 聲鉦鉦 63 鉦鉦 70 朝宗于海 71 江漢朝宗于海 72 猶有所朝宗 73 朝 74 宗 75 漳水朝宗于

Ode CLXXXIII: *Mien shuei*.

482. Ch'ao tsung yü hai 70. The same phrase occurs in Shu: Yü kung 71.

A. Mao explains: 72 «as if (the waters of the river) had somebody to whom to go and pay court». Thus: «(Swelling is that flowing river), it goes to pay court to the sea». The formulation of Mao's gloss shows that he took the line to be a metaphor, and Cheng expounds it further by quoting Chouli: the spring audience of the princes in the royal court was called ch'ao 73, the summer audience tsung 74. — B. Shuowen has an entry 75. This evidently refers to our Shu and ShI phrase here, and 76 is a short-form of 77 ch'ao 'a tide' (which occurs e. g. in Ch'u: Kiu chang). Sun Sing-yen, in comm. on Shu, thinks tsung 74 is a loan char. for 78, which latter is defined in Shuowen as = 79 'a small water (river) entering a bigger', cf. ode 248, phr. 80 «The wild ducks are at the junction of the rivers». 74 was *tsóng; as to the reading of 78 there is great uncertainty: Ts'ie yüen gives alt. *dz'óng, *i'óng and *dz'ung, ShIwen only the last. A *tsóng as loan char. for a *dz'óng may be considered quite plausible. Thus our line (in Waley's formulation): «(In flood those running waters) carry their tides to join the sea». — B is very ingenious. Yet it presupposes first that 73 is short-form for 77 and secondly that 74 *tsóng is loan char. for 78 *dz'óng. And yet the text as it stands, with well-attested meanings of both 73 and 74, makes excellent sense, the metaphor being very natural in feudal times; and we have an early text (Chouli) to confirm that 73 ch'ao and 74 tsung were synonymous in the sense of 'to go to pay court'. There is really no reason for abandoning the earliest interpr. (A).

Min ch'ing yen, see gl. 306.

Ode CLXXXIV: *Ho ming*.

484. Ho ming yü kiu tsê (kao) 81.

A. Mao: 82 (83) *kóg / káu / kao = 84 'marsh': «The crane cries in the Nine marshes». — B. Cheng: kao 82 = «The place in a marsh from which the water flows out is a hollow; counting from the outside to the ninth, symbolizes that it is deep and far (far into the marsh)», thus: «The crane cries in the ninth marsh hollow». Similarly Lu (ap. comm. to Ch'u) says 82 = 85 'a (concavity =) hollow in a marsh', and Han (ap. ShIwen): 86 = 87 'a marsh with nine (breakings =) depressions'. These expl. are evidently made *ad hoc*, in order to explain the meaning of the kiu 'nine' in the ode line. — C. Shuowen has a char. 88 kao defined as = 89, the first two words referring to the elements of the char. And Hsü adds: 90 «The ku wen ancient form of this was used as the char. 84». What has happened is this: 91 (without rad. 'water') was the short form of 84 *d'āk / d'vk / tsê 'marsh', so used in Sün: Cheng lun 92 «At his side he carries the Orchids of the marshes» (the same as the 93 of Yili). Because of the similarity of the characters, this 91 has then been corrupted into 88 or 82, 83; so Tao: Siang 17, phr. 94 is quoted 95 by K'ung in his ShI comm.; to Lie: T'ien juei 96 corresponds Sün: Ta lue 97, etc. Now, since 82 (83) was well known in the reading *kóg / káu / kao in various meanings, this reading was transferred also to the 82, 83 in the sense of 'marsh', and also to the variant 88 of Shuowen, but erroneously. Since they are both corrupted variants for 91 = 84, they should all be read *d'āk / d'vk / tsê. Our ode line should therefore read: ho ming yü kiu tsê «The crane cries in the Nine marshes».

485. K'ihia wei t'o 98.

A. Mao: t'o 99 (*t'āk / t'āk / t'o) = 100, thus: «Under them are fallen leaves». Same meaning in odes 85, 154. — B. Ma Juei-ch'en: since next st. has correspondingly 1 (in some versions erroneously wr. 2; Waley therefore: «Beneath them are only husks» — yet 2 means 'grain', not 'husk'), defined by Mao as = 3 'a worthless tree': «Under

them are Broussonetia shrubs», our 99 here should also be the name of a tree, and is therefore loan for 4 *d'ũk / d'vũk / ts ê 'a kind of jujube tree' (ex. in Yili). Thus: »Under them are ts ê shrubs». Yet this is to carry the demand for parallelism too far, and means an unnecessary altering of the text.

Ode CLXXXV: K'i fu.

486. K' i f u y ū w a n g c h i c h a o y a 5.

A. Mao reads thus: »Oh, minister of war, we are the claws and teeth of the king». — B. Han (ap. Yü p'ien) reads 6. Tu Yü, in his comm. to Tso: Siang 16, refers the line to K'i fu, the minister of war, as subject: »Oh, minister of war, you are the claws and teeth of the king». Wang Sien-k'ien points out that in Han time texts (Han shu: Ch'en T'ang chuan, K'ing Ki chuan, Feng Feng-shi chuan) c h a o y a always refers to 7 'claws and teeth officer', i. e. a high military officer, who is the defender of the king, and concludes that this must have been so already in Chou time, which confirms the Han reading and Tu's interpr. This is further corroborated by st. 3, phr. 8 »Oh, minister of war, you are truly not intelligent», where the words following upon K'i fu likewise refer to this officer. It is moreover evident that with Mao's reading 5: y ū 'we' can also obtain the same sense: »You are the claws and teeth of our king».

487. H u c h u a n y ū y ū s ū 9.

A. Cheng: c h u a n 10 = 11 'to transfer, to remove'. Shuowen defines c h u a n as = 12 'to turn over, to transport'. Thus: »Why do you (transfer us into =) throw us into misery». C h u a n in this sense: to move something from one place to another, is common, cf. Tso: Chao 19, phr. 13 »(The people) toil, become exhausted, die or move away»; Huai: Chu shu 14 »When they die, there are no thrown away corpses» (Kao Yu comm. c h u a n = 15). — B. Legge: »Why have you rolled us into this sorrow», Waley: »Why should you roll us on from misery to misery». — No reason for abandoning A.

M i s o c h i k ū, m i s o t i c h i, see gl. 142.

488. Y u m u c h i s h i y u n g 16.

A. Mao: s h i 17 = 18 'to set forth': »There are mothers who set forth the dishes». For par. see gl. 43. — B. Chu: s h i 17 = 19 »There are mothers who preside over the dishes» (the cooking). (Criticized under gl. 43). — C. Ma Juei-ch'en quotes Po hu t'ung yi 20 »s h i means 'to lose, to lack'», thus: »There are mothers who lack food». But there are no text ex. whatever of such a meaning of s h i 17.

Ode CLXXXVI: Po kü.

489. P i j a n l a i s i 21.

A. Mao: 22 = 23 'adorned, ornate'. This is a quotation from Yi: S ū k u a; cf. also

海 1 潭 2 潮 3 深 4 小水入大水 5 懸驚在深 6 鶴鳴于九皋 7 皋 8 皋 9 澤 10 澤曲 11 九皋 12 九折之澤 13 泉 14 大白澤也 15 古文以為澤字 16 畢 17 側戰畢芷 18 澤香州 19 澤門 20 皋門 21 畢如也 22 皋如也 23 其下維藩 24 藩 25 落 26 其下維穀 27 穀 28 惡水 29 樺 30 祈父予王之爪牙 31 祈父維王之爪牙 32 爪牙官 33 祈父豈不聰 34 胡轉予于恤 35 轉 36 移 37 運 38 勞罷死轉 39 死無轉尸 40 棄 41 有母之尸饗 42 尸 43 陳 44 主 45 尸之為言失 46 負然來思 47 負 48 飾 49 忠誠盛於內 50 負於外 51 負於外 52 飾於外 53 奔 54 元駒負 55 虎負

Sün: Yao wen 24 'When loyalty and sincerity are ample in the interior, it is ornately apparent in the exterior' (to which Yang Liang: 25 = 26). Hence Shiwen in our ode reads it **pjär / pjie / pi*. Cheng further expounds it by 'yellow and white colour', i. e. variegated; since it was said in the preceding st.: 'Brilliant is the white colt', this *pi* would not refer to the colt itself but to the equipment. Thus: 'Ornate he comes'. — B. Sü Miao reads 22 = 27 **puən / puən / pen*; and since 22 sometimes stands for 27, e. g. Ta Tai: Hia siao cheng 28 'The ant runs along', Shu: Li cheng 29 'Those who rush like tigers', Ma Juei-ch'en follows Sü Miao here; thus: *pen jan lai si* '(Brilliant is the white colt), rushing along he comes'. — While B is quite possible, there is no reason for abandoning the oldest tradition as to the meaning (A), which is well supported.

490. Mien ertun si 30.

A. The comm. generally take the *si* 31 in the sense of 'thought': '(Be careful about your pleasant recreation), (force =) repress your thoughts of retirement'. — B. Another interpr. Mien ertun si here corresponds to *pi jan lai si* 21 in st. 2, where *si* 31 is the well-known final particle. Parallelism decides that it is merely a particle here as well. Like the preceding stanzas, the whole passage is an exhortation to the eminent visitor to stay and enjoy his leisure: '(Be careful about = take care to have your pleasant recreation), mien (force =) insist upon having ertun your (escape, sc. from work =) leisure'.

Tsai pik'ung ku, see gl. 372.

Ode CLXXXVII: Huang niao.

491. Pu wok'en ku 32.

A. Mao (after Erya): ku 33 = 34 'good', thus: 'They are not willing to treat me well'. Cf. ode 137, phr. 35 'a good morning'; ode 257, phr. 36 'This good man, his doings are good'; Shu: Hung fan 37 'All the principal men, having been remunerated, will be good'; Lun: T'ai po 38 'not arriving at being good'; Li: K'ü li 39 'In the interior he calls himself: the not-good one (the bad one)'. Other ex. in odes 166, 196: 3, 257: 9, 298 (etc., common). — B. Ma Juei-ch'en: ku 33 = 40, thus: 'They are not willing to nourish me'. The char. 33 fundamentally means 'grain', and this would be an extension of meaning: 'to give grain to, to feed, to nourish'. For possible par. see below. There is, however, no single ex. which is not explainable in other ways, and we have therefore no sufficient reason for abandoning the oldest interpr. (A). — We should compare:

Ode 197. Min mo pu ku, wo tu yü li 41. Mao has no gloss. A. Cheng: ku 33 = 40: 'Among the people there are none who are not nourished, I alone am in misery'. — B. Chu: ku 33 = 34: 'Among the people there are none who are not (good =) happy', etc. — C. Ch'en Huan (after Erya): ku 33 = 42: 'Among the people there are none who are not living', etc. Cf. ode 73, phr. 43 'While living you shall have a separate chamber, when dead you shall have the same grave (as I)'.

Ode 211. Yi ku wo shi nü 44. A. Mao: ku 33 = 34: 'To bring good to our men and women'. — B. Cheng: ku 33 = 40: 'To nourish our men and women'. Here, indeed, the context rather favours B: ... 'To pray for sweet rain, to increase our millet, yi ku wo shi nü to nourish our men and women'. But A also makes good sense, and is better supported by the parallels.

Chouli: Ta tsung po 45 'The viscount holds the ku - pi jade', to which Cheng: 46 'that by which one nourishes people'. This expl. of the term ku pi 'the grain pi-jade' is, of course, only a scholastic speculation of Cheng's.

Ode 196. Wo su ch'u pu, tsi ho neng ku 47. Mao has no gloss. A.

Cheng: ku 33 = 42 (cf. ode 197 above): «With a handful of grain I go out and divine: from what shall I be able to live?» ('live' = 'be nourished?'). — B. Chu: ku 33 = 34: «... from what can I become good?», the ku then referring to the moral quality. — C. Ma Juei-ch'en: ku 33 = 34 = 48: «... from what can there be (good =) luck?» (i. e. how can there be luck). This is confirmed by ode 204, phr. 49 «I am every day incurring misfortune, how can I have luck» (to which Cheng: 33 = 34).

In short: ku 33 can in all these odes be explained as = shan 34 'good', a meaning which is quite unambiguous in the ex. adduced in phr. 36—39. A meaning 'to nourish' is very poorly substantiated in the Shi, though it might be quite plausible as an extension of meaning from ku 'grain'.

492. Pu k'o yü ming 50.

A. Mao takes ming 51 in its ordinary sense: «To them one cannot make clear» (explain, sc. the right principles!). — B. Cheng: 51 is short-form for the homophonous (*mǎng) and cognate to 52: «With them one cannot make an agreement». — A presupposes an ellipsis, the object of the verb ming having to be understood; B is complete in itself and therefore preferable.

Ode CLXXXVIII: Wo hing k'i ye.

493. Hun yin chī ku 53.

A. Cheng: «the father of the wife and the father of the husband call each other hun yin». Thus: «Because of your father and mine (I went to live with you)». Hun yin = 'relatives by marriage' is common, and so we have it in ode 192, phr. 54 «Your relatives are very numerous»; ode 223, phr. 55 «Brothers and relatives». — B. Another interpr.: hun yin frequently means simply 'marriage', e. g. ode 51, phr. 56 «She was eagerly thinking of marriage», and so (with Waley) it may be taken here: «(Because of =) with a view to marriage, (I went to live with you)». — The ode being evidently a complaint of a repudiated wife, B is clearly preferable.

Er pu wo hū, see gl. 99.

494. K'iu ersin t'ê 57.

A. Mao: sint'ê 58 = 59, and Cheng expounds further: 60 «a girl who has come extra (specially) as a mistress'. Thus Cheng builds on the meaning t'ê = 'extra, special'. Thus: «You sought your new mistress». — B. Chu: t'ê = 61: «You sought your new mate». — The latter is right, see gl. 129.

495. Ch'eng pu yi fu, yi chī yi yi 62.

This line is very vague and ambiguous. Mao has no gloss except 63 = 64 'only'. A. Cheng: «By achieving it you will have no prosperity, you will only thereby aberr» (from the right principles). — B. Lun: Yen Yüan quotes: 65, and from Chu onwards all comm. agree that 66 is a short-form for 67. Chu: «It was truly not because of her riches, it was only because of the change» (you wanted a new girl). Ch'en Huan supports the idea of the «riches» by a reference to ode 58, phr. 68 «You carried me away with my

30 勉爾遁思 31 思 32 不我肯穀 33 穀 34 善 35 穀旦 36 維此良人作為式穀 37 凡厥正人既
富方穀 38 不至於穀 39 於內自稱曰不穀 40 養 41 民莫不穀我獨于罹 42 生 43 穀則異室
死則同穴 44 以穀我士女 45 子執穀壁 46 所以養人 47 握粟出卜自何能穀 48 吉 49 我日
構禍曷云能穀 50 不可與明 51 明 52 盟 53 昏姻之故 54 昏姻孔云 55 兄弟昏姻 56 懷昏姻
也 57 求爾新特 58 新特 59 外昏 60 外昏特來之女 61 匹 62 成不以富亦祇以異 63 祇 64 適

(goods:) dowry». — **C.** Another interpr. The whole ode is a reproach by a rejected wife, and it ends by a prophecy that the faithless husband will have no luck from his new alliance and that he has made a great mistake: *‘Truly you will not thereby have any prosperity, you only thereby have (aberrated =) made a mistake’*. So it must have been understood by Confucius, since he quotes this line to illustrate an error of judgment, an illusion.

Ode CLXXXIX: *Si kan*.

Chī chī sī kan, see gl. 160, 317. *Ju chu pao yi*, see gl. 365.
496. *Wu siang yu yi* 69.

A. Mao: *yu 70 = 71* (after Erya 72 = 71). K’ung has understood this as 73, thus: *‘(Brothers should love each other), and not (tell principles to =) reproach each other’*. But that was certainly not Mao’s idea. *Yu 70* is common in the *Shī* in the sense of ‘plan’ (Cheng: 74, 75), and in many such cases Mao defines it by 71 ‘a way, a method, a plan’, e. g. ode 195, phr. 76 *‘The counsels and plans are crooked and awry’*, to which Mao: 70 = 71. Hence Chu only varies Mao’s mode of expression when he expl. our line by 77. Now *mou 74* and *t’u 75* are both common in the meaning of ‘to plan against, to plot against’, and the line then means: *‘(Brothers should love each other) and not plan (plot) against each other’*. — **B.** Cheng: *yu 70* (**ziōg / iḡu / yu*) *‘ought to be’* 78 (**dīu / iḡu / yü*), which means 79, thus: *‘... and not hurt each other’*. This arbitrary text alteration is due to Cheng’s (2nd c. A. D.) ignorance of the early phonology. — **C.** Another interpr. Chu mentions that *‘some’* think *yu 70* (**ziōg*) is loan char. for 80 (**giḡg / jīḡu / yu*): *‘... and not blame each other’*. This, again, is phonetically inadmissible.

497. *Sī sū pi tsu* 81.

A. Mao: *sī 82* (**dziḡg / zi / sī*) is loan char. for 83 (same sound): *‘He has (continued:) succeeded his foremothers and forefathers’*. For alleged text par. see below. — **B.** Cheng: *sī 82* *‘is read like’* 84 (same sound), and he explains: 85: *‘He achieves their temple’*. What Cheng really meant by this *sī 84* is very obscure. — **C.** Another interpr.: *sī 82* has its ordinary meaning ‘to resemble, be like’, thus: *‘He resembles and (continues:) succeeds his foremothers and forefathers’*. In other words, he is like his great ancestors, has the same virtue and prestige, has not degenerated from their high standard, continues their line with the same high qualities. This natural interpr. obviates all loan char. speculations. — We compare:

Ode 214. *Wei k’i yu chī, shī yi sī chī* 86. **A.** Mao: 82 = 83. The preceding lines were 87. Mao takes *tso* ‘left’ to refer to the sacrificial rites at the court, and *yu* to the funeral rites! Therefore, Cheng expounds, the king gives the princes hereditary positions and makes their sons and grandsons inherit them: *‘They act to the left, to the left, the noble men do it properly; they act to the right, to the right, the noble men (possess it =) know how to do it; therefore they continue it’*. Frightful scholastics. — **B.** Chu: *sī 82* = ‘to resemble’, i. e. their outward demeanour answers to their inner virtue. — **C.** As to *sī 82* = ‘to resemble’, Chu is certainly right. But the whole ode describes how a person (probably a lady) admires the elegance and the fine appearance of a nobleman: in st. 3 he is seen stately driving his chariot; then follows our st. 4: *‘He swerves to the left, to the left, the nobleman does it properly; he swerves to the right, to the right, the nobleman (possesses it =) knows how to do it; just because he knows how to do it, (he looks like it =) it shows in his whole appearance’*. For *tso chī tso chī* and *yu chī yu chī* in this sense of manoeuvring, cf. Li: *Kiao t’è sheng’ 88* *‘... in order to train the legions and cohorts; he makes them swerve to the left, swerve to the right, keep still, start, in order to see their exercises and evolutions’*. This par. is quite conclusive.

Ode 252. *Sī sien kung ts'iu* 89. A. Mao: *sī* 82 = 83, and 90 = 91, and Cheng expounds: »May you continue (the work of) the former princes and achieve it». — B. Lu (ap. Kuo's comm. to Erya) reads 92 »May your end (achievement?) be in continuance of (that of) the former princes». — C. Chu (reading like A): *sī* 82 = 'to resemble'. The preceding line was: 93, thus »(May you go to the end of your natural years), and like the former princes (your ancestors) end them» (die a natural and good death). — The context clearly confirms C. In the B version, therefore, 83 is a loan char. for the homophonous 82.

Ode 262. *Shao kung shī sī* 94. A. Mao: 82 = 83, thus: »The prince of Shao, you (continue:) succeed him». — B. 82 = 'to resemble': »The prince of Shao, you are like him». There is no reason whatever why *sī* 82 should not have its ordinary meaning here but be a loan char.

Ode 291. *Yī sī yī sū, sū ku chī jen* 95. A. Mao: 82 = 83: »To succeed, to continue, to continue (the work of) the ancient men». — B. 82 = 'to resemble': »To resemble, to continue, to continue (the work of) the ancient men». Again, no reason for any loan char. speculation.

Ode 196. *Shī ku sī chī* 96. Mao has no gloss. A. Cheng: »(Teach and instruct your sons and) using good (principles) be like those» (sc. the wasps which hatch and rear the young ones of the mulberry insects). — B. Chu: »Using good (principles) cause them (the sons) to be like (you)». Chu takes *sī* as a causative verb. — C. Legge: *shī* 97 is a particle, as regularly in the *Shī*: »and then in goodness they will be like (you)». — D. The *Ki ku pien* quoting an old comm.: 82 = 83: »(In teaching your sons) one who uses good (principles) will (continue =) succeed you» (take your place, sc. if you cannot manage properly!). — C is by far the most simple and plausible.

In short, in all the cases where *sī* 82 has been taken by Mao and others to be a loan char. it is just as well or better taken in its ordinary sense.

498. *Yüē chī ko ko* 98.

A. Mao: *ko ko* 99 (**klāk / kāk / ko*) = *li li* 100 'seriatim', thus: »They bind them (sc. the frames) one over the other». 99 means 'shelf, *étagère*' in Li: T'an kung, and *ko ko* 'étagère-wise', one shelf above the other. — B. Another school (ap. comm. on Chouli) reads 1. Erya has an entry 2 (**klāk / kōk / ko*) = 3, which probably refers to this, thus: »They bind them (the frames) (liftingly =) higher and higher». No text par. — C. Tuan Yü-ts'ai: Shuowen has a word 4 (**glāk / lāk / lo*) = 'raw-leather thong', and the 99 or 2 of the *Shī* text is a loan char. for this: »They bind them, thong by thong». This 4 means 'hide' in Lü, but there is a 5 **glāk* meaning 'cord, bridle' in Chuang, so the existence of a **glāk* = 'thong' in early times is confirmed. Yet Tuan's interpr. means an arbitrary and uncalled-for text alteration. — A is best supported.

誠不以富成誠以我賄遷無相猶矣猶道猷無相責以道謀圖謀猶回過無相謀痛病尤似續妣祖似嗣已已成其宮廟維其有之是以似之左之左之君子宜之右之右之君子有之以習軍旅生之右之生之起之以觀其習變似先公蒞適為終嗣先公蒞俾爾彌爾性召公是似以似以續續古之人式穀似之式約之閣閣閣歷歷約之格格格格舉穀穀穀君子攸芋吁芋大詩風雨攸除鳥鼠攸去惟覆

499. Kūn tsī yu hū 6. Shīwen var. 7.

A. Mao: hū 8 (**xiwo* / *xiu* / hū) = 9 'great'. This means that he takes 8 to be loan char. for 10 **xiwo* 'great', which is well attested, see gl. 244. In Fang yen (W. Han coll.) both 10 and 8 are defined as = 9 'great'. Chu, accepting Mao, construes this 'great' as a transitive verb: 'Which the lord will make great'. But the par. with the preceding lines 11 shows that yu means 'where', and acc. to Mao we would have: 'Where wind and rain are eliminated, where birds and rats are kept away, where the lord is great'. — B. Cheng: hū 8 should be corrected into 12, which means 13 'to cover', thus: 'Where the lord is (covered =) sheltered'. 8 was **xiwo* / *xiu* / hū and 12 was **xmwo* / *xuo* / hū, so this arbitrary correction is inadmissible. — C. Another school (ap. Yang Hiung and comm. on Chouli) reads 14 **giwo* / *jiu* yū. This, however, admits of three interpr.: a. 15 is loan char. for 10 'great' (meaning as in A); Erya says 15 = 9, and some comm. to Sün: Fei shī er tsī take 16 to have this meaning. β. 15 **giwo* fundamentally means 'eaves' (Shī etc.), and hence it can also mean 'to cover, to shelter', cf. Kyū: Tsin yū 17 a 'what the prince's virtue covers (spreads over)', to which Wei Chao: 15 = 13. The line will then mean: 'Where the lord is (eaves-covered =) sheltered'. γ. 15 sometimes means 17 'to dwell' (an extension of meaning: to be eaves-covered = to have a sheltered dwelling = to dwell), e. g. Yi Chou shu: Tso lo 18 'He made K'ang-shu dwell in Yin'. The line would then mean: 'Where the lord dwells'. — B is clearly to be rejected, A suits the context badly, and so does C α. The choice is really between C β and C γ. Of these, C β continues the preceding lines most organically: 'Where wind and rain are eliminated, where birds and rats are kept away, where the lord is (eaves-covered =) sheltered'. The 8 of the Mao version is then merely a loan char. for 15.

Ju k'ī sī yi, see gl. 433.

500. Ju shī sī ki 19.

A. Mao: ki 20 (**kjak* / *kjak* / ki) = 21 'angular', thus: 'Like an arrow, so angular'. No text par. But Han (ap. Shīwen) reads 22, this 23 (**liak* / *liak* / li) defined as = 24 'cornered, angular'. Did Mao think that the 20 **kjak* of his version was a loan char. for this 23 **liak* of the Han version? For this 23, however, there is no text par. — B. Cheng: ki 20 = 25 'ki lance', as in the expression (Tso: Ai 25) 26 'to bend the elbow in an angle like a ki lance'. Cheng evidently took 20 **kjak* to be a loan char. for this 25 **kjak*, and the idea is similar to Mao's: 'Like an arrow, so sharp-angular'. — C. Chu: ki 20 = 27, thus: 'Like an arrow, so swift'. 20 **kjak* is then loan char. for 28 **kjak* 'to hurry, swift'. For text par. see gl. 354. — All the commentators think this st. refers to the palace building, but that means quite ridiculous similes: 'Like one standing on tiptoe so reverent, like an arrow, so sharp-angular, like a bird, so spreading the wings, like a pheasant, so flying, is (the hall) where the lord ascends'. This is nonsense. The lines must refer to the lord himself: 'Like one standing on tiptoe so reverent, like an arrow, so swiftly-moving, like a bird, so spreading the wings, like a pheasant, so flying, thus is the lord where he ascends'.

501. Ju niao sī ko (ho) 29.

A. Mao: 30 = 31 'wing', thus: 'Like a bird, so (winging =) spreading the wings'. Han (ap. Wang Ying-lin, Shī k'ao) reads 32 (Shīwen reads 33, which is a corruption of 34) defined as = 35 'wing' (so also Shuowen). Shīwen says Mao's 30, which is here merely a short-form for 34, is read **kek* / *kek* / kō, and so it is also read in Kuang yün; but Ts'ie yün reads **g'ek* / *gek* / hō. The word is probably cognate to 36 **g'lek* / *gek* / hō 'root of feather' (Chouli). — B. Cheng paraphrases: 'Like a bird which in the heat of summer has thinned its plumage and stretches its wings'. He seems to think of Shu: Yao tien 38 'Birds and beasts have their feathers and hairs thin'. Word-for-word

the line would then mean: «Like a bird which has feather-thinned». — C. Chu: k o 30 = 39, paraphrasing 40 «like a bird which is alert and changes»(?), whatever that may mean; 30 = 'to change' is common, however, and Legge translates: «Like a bird which has changed its feathers». — A is strongly supported by the par. in next line: ju huei si fei, see gl. 502.

502. Ju huei si fei 41. Mao has no gloss.

A. Shuowen, foll. by Cheng: huei 42 = 'pheasant', thus: «Like a pheasant, so flying». This builds on one definition in Erya. Cf. Li: Yü tsao, Chouli: Nei si fu etc.: 43 a ritual robe of the queen's, where 44 (**xiwar* / *xiwəi* / huei) is identified by Cheng with our 42 (**xiwar*) and means: 'robe with pheasants depicted on it'. — B. Ma Juei-ch'en: Shuowen has also a definition 42 = 'to fly grandly', which builds on another definition in Erya: «the birds of prey, their flying is called 42». Thus: «As if grandly flying, so flying». No early text par. Yet huei 42 'to fly' was current in W. Han colloquial (Fang yen). — Parallelism with the preceding lines (46, 47) shows that the word here should be a noun, which confirms A.

503. Yu küe k' i ying 48.

A. Mao: küe 49 = 50, thus: «Lofty are the pillars». — B. Cheng (after Erya): küe 49 = 51, thus: «Straight are the pillars». (Chu comically tries to escape the difficulty by saying 49 = 52 'high and straight!'). — We should compare:

Ode 256. Yu küe tē hing 53. A. Mao (after Erya): 49 = 51 'straight', thus: «a straight virtuous conduct». — B. Cheng: 49 = 54, thus: «A great virtuous conduct» (Chu, again, tries to elude the difficulty: 49 = 55 'straight and great!'). — C. Ts'i (ap. Li: Ts'i yi) reads 56, where Cheng says 57 = 58 'great, straight' (same trick as Chu's!). — 49 was **kōk* / *kāk* / k ü e, and 57 was **kōk* / *kuok* / k u. This latter usually means 'manacles', and Cheng Chung (1st c. A. D.) in comm. on Chouli: Chang siu defines it as = 59 'one piece of wood on each hand'. Evidently the fundamental meaning was a wooden bar, a straight piece of wood, confirming the meaning 'straight' for 57 **kōk*. The 49 **kōk* is then a cognate word, a variation of the same stem, meaning 'straight', and the oldest interpr. (Erya) is preferable. Erya also has an entry 60 (**kōk* / *kāk* / k ü e) = 51 'straight', which is yet another graph for the same word; earliest text ex. in Shang shu ta chuan (W. Han time).

504. K' uai k' uai k' i cheng, huei huei k' i ming 61.

Mao says briefly that cheng 62 means chang 63, and ming 64 = yu 65, which is very obscure and has led to various interpr. A. Cheng adds that 66 (**k'wad* / *k'wai* / k' u ai) is = the homophonous 67 'pleasant, comfortable', and 68 (**xwād* / *xwāi* / huei) = 69 'bright'. For 66 cf. Huai: Tsing shen 70 «pleasantly (comfortably) able to sleep». For 68 = 'bright', no text par. Cheng thinks cheng 62 is = 71 'day-time', and ming 64 = 'night', and interpr.: «Pleasant it (sc. the palace) is in day-

子攸宇 15 宇 16 高宇 17 居 18 君之德宇 19 俾康叔宇 20 于殷 21 如矢斯棘 22 棘 23 校廉 24 如
矢斯柝 25 柝 26 隅 27 戟 28 戟其肘 29 急 30 至 31 如鳥斯革 32 革 33 翼 34 斯翔 35 翔 36 翔 37
翺 38 翺 39 希革 40 鳥獸希革 41 變 42 如鳥之警而革 43 如翬斯飛 44 翬 45 緯衣 46 緯 47 大
飛 48 如矢 49 如鳥 50 有覺其楹 51 覺 52 高大 53 直 54 高大而直 55 有覺德行 56 大 57 直大
58 有栝德行 59 栝 60 大也直也 61 兩手各一木 62 較 63 噲噲其正 64 噲噲其冥 65 正 66 長 67

time, bright (well-lighted) in night-time». How *ch eng* 62 can mean 'day-time' he leaves unexplained (the 'principal' time, as opposed to night as 'the inferior time'?). — **B.** Wang Su: 62 = 63 *ch a n g* = 'principal officers', 64 ('the unenlightened ones') = 65 'the young, small' = 'inferior officers'; 66 means 72, and 68 = 73, thus: 'Broad-minded are the principal officers, well-trained are the inferior officers'. But for these meanings of *k' u a i* 66 and *h u e i* 68 there is not the slightest support. — **C.** Chu: Since K'ung already pointed out that *Erya* 64 = 65 has the variant 74, and that Sun Yen (comm. on *Erya*) therefore took 65 (74) to mean 'deep and obscure', a good interpr. of *ming* 64, Chu accepts this, and adds that *h u e i* 68 is = 'deep and wide, ample'; *ch eng* 62 is then the 'principal parts' of the palace. Thus: 'Pleasantly comfortable are the (principal parts =) front rooms, ample are the obscurer parts'. For *h u e i* 68 = 75, cf. 76 which is read **xwád* / *xuái* / *h u e i* (Kuang yün) = 77 'water being ample' (Shuowen), and **wád* / *uái* / *wei* (Kuang yün) = 75 'deep and wide, ample', e. g. in *Han shu*: *Li yüe ch'í* 78 'The bounty is wide and ample and embraces all the countries' (no pre-Han text ex.). — **D.** Ma Juei-ch'en: *Ta Tai*: *Li kao ch'í* says 79 'brightness is senior (superior), darkness is junior (inferior)'. Therefore *ch eng* 62 'the principal' is equal to 'brightness'. *H u e i* 68 is 'similar in sound' to 80 'dark', and stands for this. Thus: 'Gay is the brightness (bright parts of the palace), obscure is the darker part'. But 'principal' = 'brightness' is highly scholastic, and 68 **xwád* was not similar to 80 **mwád*. — The context shows clearly that it is a question of the palace, not of the officers. C is the only interpr. that is supported by parallels (though only by Han-time text ex., it is true), and clearly preferable.

505. *Wei h u e i w e i s h ê* 81. Mao and Cheng have no gloss to *h u e i*.

A. Chu: *h u e i* 82 is a kind of snake, with narrow neck and big head, the colour like a patterned ribbon, the biggest ones being seven or eight *ch'í* in length. There is no real anc. support for this. Under *h u e i* 82 Shuowen defines the lizard 83 or 84, a binome quite different from the single *h u e i* 82. Again, K'ung identifies the *h u e i* with the 85 *f u - h u e i* of *Erya*, but this is in *Erya*'s 'fish' section, and there is no good reason for identifying the *h u e i* with the animal called by the binome *f u - h u e i*. — **B.** Another interpr. *H u e i* 82 is the young of the snake, thus our ode line here: 'snake brood and snakes'. Cf. *Kyü*: *Wu yü* 86: 'If, when it is snake brood, it is not (broken:) crushed, when it becomes a snake, what can be done about it?' (then it is dangerous). To this *Wei Chao*: *h u e i* 82 = 87 'small snake, young of snake'. — B alone is confirmed by an unambiguous early text.

506. *Wu f e i w u y i* 88.

A. Mao says: 89 'woman's nature is (such as) to have no dignity'. He therefore does not divide the line into two coordinated sentences: *wu f e i*, *wu y i*, but takes it as a whole: They shall have nothing which is not void of dignity = 'They shall have nothing but simplicity'. — **B.** K'ung divides the line: 'She shall have no fault (must commit no fault), and she shall have no dignity'. This is an unnatural combination 'not have (= commit) fault: not have (= possess) dignity'. — **C.** Cheng: *y i* 90 = 91 'goodness': 'She shall have no fault and have no goodness', i. e. 'It will be hers neither to do wrong nor to be good' — she is so inferior that, though she is held to do nothing wrong, she is not expected to do anything good (!). — **D.** Ma Juei-ch'en: *y i* 90 = 92 'to judge' (as in ode 260, phr. 93), thus: 'She shall have no *f e i* transgressions (disobedience), she shall have no *y i* (judging:) authority to decide'. Very scholastic. — **E.** Waley: *f e i* 94 is loan char. for 95 (just as in ode 55 the char. 96 is loan char. for 95), and *y i* 90 = 'emblem', thus: 'For her no decorations, no emblems'. But the former is an unnecessary text alteration, for *y i* = 'emblem' no text par. — A is simple and plausible.

Ode CXI: Wu yang.

507. Kiu shī k' i jun 97.

A. Mao: jun 98 = 'a brown ox with black mouth', thus: »Ninety are the black-lipped brown oxen». — B. Lu (ap. Erya with comm.): jun 98 = 'an ox 7 ch' i (feet) high', thus: »Ninety are the oxen which are seven feet high». Shi-tsī 99 (ap. Hing Ping's comm. on Erya) already had that definition. — B is the earliest definition attested, and therefore preferable.

K' i k' ūe ch' i ch' i, see gl. 21.

508. Huo ts' in huo ngo 100.

A. Mao (after Erya): ngo 1 (*ngwā / nguā / ngo) = 2, thus: »Some are sleeping, some are moving». Cf. ode 70, phr. 3 (Shiwen var. 4) »Would that I could sleep and not move (stir)»; Shu: Yao tien 5, quoted 6 in comm. on Chouli, and in Shiki quoted 6 or (one version) 7: »The work of the southern parts». 8 and 1 are interchangeable forms for the char. *ngwā, see gl. 306. Just as tso 9 means both 'to move' and 'to act', so *ngwā 1, 10, 8 means 'to move, to act, to work' and this is closely cognate to 11 *gwia 'to act, to do' (two aspects of the same stem: *ngwā : *gwia). — B. Han (ap. Shiwen) reads 12, defining 8 *ngwā as = 13: »Some are sleeping, some are waking». It might be argued that the Han definition is merely a free rendering of the same idea as A: the sleeping are still, the waking move. Yet this is not sure, for we have the word 14 *ngwā' (falling tone) = 'to lie down to sleep, to sleep', and 8 *ngwā- (even tone) may be a variation of the same word stem: *ngwā' to sleep : ngwā- (to un-sleep =) to wake. — A is well supported by par.

509. Wu k' ien wu peng 15.

A. Mao: peng 16 (*pəng) = 17 'flock-sickness', thus: »There is no defect, there is no epidemic in the herd». Mao evidently thinks the peng 16 is cognate to 18 *b'əng in the sense of 'two together, a class, a group' (19), also wr. 20 (Shuowen) and 21 (Kuan: Yu kuan), hence his definition as sickness of the k' ūn 22 'flock'. — B. Peng 16 normally means 'to fall down, to collapse' (as a mountain), therefore often metaphorically = 'to die'. This makes the most natural sense here: »They are not defective, they do not fall down (break down)».

510. Chung wei yü yi, chao wei yü yi 23. The line describes the dream of the herdsman.

A. Mao: »When the yang and yin forces are harmonious, the 24 fishes are numerous». Thus he refers chung to yü: »Numerous are the fishes». But this allows of no corresp. expl. of the second line. — B. Cheng: chung 25 refers to 'a crowd of people', and he paraphrases: »A crowd catches fishes; and there are chao banners and yü banners». This entirely misses the parallelism of the two lines. — C. Ma Juei-ch'en: chung 25 (*iōng) is a short-form for chung 26 (*iōng) 'locust' (which word occurs e. g. in Kungyang: Wen 2). So far Ma is certainly right, for in line 1

冥 15 幼 16 噲 17 快 18 飛 19 燭 20 噲 然 得 臥 21 畫 22 寬 博 23 閑 習 24 竊 25 沐 廣 26 歲 27 水 多
兒 28 澤 汪 流 輯 萬 國 29 明 盪 幽 幼 30 昧 31 維 虺 維 蛇 32 虺 33 虺 蜥 34 虺 蜥 35 為 虺
弗 摧 為 蛇 特 苦 何 36 小 蛇 37 無 非 無 儀 38 婦 人 質 無 威 儀 39 儀 40 善 41 度 42 我 儀 度 之 43
非 44 雙 45 匪 46 九 十 其 隸 47 隸 48 尸 子 49 或 寢 或 訛 50 訛 51 動 52 尚 寢 無 叱 53 無 訛 54 平 狹 南
訛 55 南 訛 56 南 為 57 訛 58 作 59 叱 60 為 61 或 寢 或 訛 62 覺 63 臥 64 無 驚 無 崩 65 崩 66 羣 疾
67 朋 68 朋 黨 69 朋 70 朋 71 羣 72 衆 73 衆 74 衆 75 衆 76 衆 77 衆 78 衆 79 衆 80 衆

chung stands to *yü* 'fish' as in line 2 '*chao* banner' stands to '*yü* banner', which shows that *chung* must be some kind of animal. In the following lines of the ode it is said that *chung wei yü* is an omen of plentiful years; and locusts and fishes were both symbols of fecundity. But then Ma enters upon some wild speculations: 'The locusts (*wei* 27 = 28) are fishes', and he quotes Pei ya: 'On the slopes and in the marshes, in the places where fish-eggs fall, if they are exposed to drought and burning sun, they are all changed into flying locusts; if the falling rain is plentiful and soaking, they are all changed into fishes'. But the Pei ya is only from Sung time, and no such folk-lore theme is known from pre-Han time. Moreover, the par. in the 2nd line: 'The *chao* banners are *yü* banners' makes no sense. — D. Waley, accepting Ma's 25 = 26, translates: 'Dreams of locusts and fish, of banners and flags'. But *wei* 27 never is such a coordinating particle meaning 'and'. — E. In the preceding ode (189) there is a quite similar tale of presages by dreams: 29 'There are black bears, there are brown-and-white bears; there are snake brood, there are snakes'. This clearly shows that our lines *chung wei yü yi* and *chao wei yü yi* are simply abbreviated formulations of *wei chung wei yü yi*, *wei chao wei yü yi* 30: 'There are locusts, there are fishes; there are tortoise-and-snake banners, there are falcon banners'.

Ode CXCI: *Ts'ie nan shan*.511. *Ts'ie pi nan shan* 31.

A. Mao: *ts'ie* 32 (Shiwen **dz'iet* or **tsiet*) = 33, thus: 'Lofty is that Southern mountain'. No text par. Shuowen has a char. 34 **tsiet* / *tsiet* / *tsie* = 35 'protruding angle, the *ts'ie* of a high mountain', which seems to indicate that Hsü took 34 and 32 to be one and the same word. But of this 34 there is no text ex. Ma Juei-ch'en thinks 32 is loan char. for 36 which occurs in the mountain name 37. But this is read **dz'ât* / *dz'ât* / *tsa* (Ts'ie yü) and is only known from Han texts. — B. Han (ap. Shiwen): *ts'ie* 32 = 38, thus: 'Look at that Southern mountain'. No text par. — C. Another interpr. *Ts'ie* 32 was the technical name of the capital, crest, crown of a pillar (the fundamental meaning of the word being 'segment'); in Erya: Shī kung, it is wr. 39 **tsiet* / *tsiet* / *tsie*. Cf. Lun: Kung-ye Ch'ang 40 'Tsang Wen-chung had mountain-shaped pillar-crests'. Similarly Li: Li k'i 41 'Kuan Chung had etc.' It is said by the comm. that this was a prerogative of the king's, usurped by Tsang Wen-chung and Kuan Chung. Since the mountain-shaped pillar-tops were evidently considered very stately, it is no wonder that this theme was used in a simile of our ode, thus: 'Crest-like is that Southern mountain'. — C alone is well supported by par.

512. *Yu sin ju t'an* 42.

A. Mao: *t'an* 43 (**d'âm* / *d'âm* / *t'an*, Ts'ie yü) = 44, thus: 'The grieved hearts are as if burning'. — B. Han (ap. Shiwen) reads 45 (**d'iam* / *iam* / *y'en*): 'The grieved hearts are as if aflame'. — C. Another school (ap. Shuowen) reads 46 (**d'âm* / *d'âm* / *t'an*, Ts'ie yü) = 47, thus: 'The grieved hearts are smouldering'. — Undecidable which version best repr. the orig. Shī.

Yu shī k'i yi, see gl. 370.

513. *T'ien fang tsien ts'o* 48.

A. Mao (after Erya): *ts'o* 49 = 50, thus: 'Heaven now repeatedly causes sickness' (epidemics). Cf. Tso: Chao 19 and Kyü: Chou yü 51 'epidemics'. — B. Shuowen quotes 52, this *ts'o* 53 defined as = 54 (or, another version, 55): 'Heaven now repeatedly has laid the fields waste'. No text par. — A is better supported.

514. *Ts'an mo ch'eng ts'ie* 56. Mao says simply: *ts'an* 57 = 58.

A. Cheng: 'There is nobody who stops them, alas!' (sc. the complaining people, by showing them kindness). That the *ts'ie* 'alas', common at the opening of a sentence,

should stand at the end like this, is quite without parallel. Therefore Wang Yin-chi would see in it a mere final particle, analogous to 59, cf. ode 193, phr. 60 »Why is there nobody to stop it» (the suffering of the people), where the line ends by the ch'eng. But for tsie as an empty final particle there is no text par. whatever. — B. Chu refers the line to the grand-master Yin: »And you have not (repressed =) corrected nor bemoaned yourself». Chu has felt that tsie cannot be an adverb loosely placed at the end, and curiously construed it as a transitive verb. — C. Another interpr. The line is a natural sequel to the preceding two: 61 »Death and disorders are widespread and many, the words of the people have nothing good» (they criticize their superiors), ts'an mo ch'eng tsie »There is nobody who (represses =) stops their lamentations». 515. Wei Chou chi ti 62.

A. Mao: ti 63 (*tiar / tiei / ti) = 64 'root, base', thus: »You should be the base of Chou». In Ts'ien fu lun the line is quoted 65, which latter (*tiar / tiei / ti) int. al. means 'bottom' (Lie); cf. 66 *tiar / tiei / ti 'root, base' (Lao), 67 *tiar / tiei / ti 'to lower' (Chuang) etc. They are all one and the same word stem. — B. Cheng: 63 »should be» 68, as in the word 69 'linch-pin', thus: »You should be the linch-pin of Chou». This char. 68 normally means 'foot fetters', a sense 'linch-pin' is confirmed by no early text ex. Cheng's 68 'linch-pin' is read *tiē / tsiē / chī in Shīwen, *tiēd / i / chī by Sū Miao. — B is an arbitrary speculation of Cheng's, without any support whatever. Moreover the rimes of the st. confirm A and refute B: 71 *tiar: *diwār: *b'iar: *miar: *sjar (B *tiēd or *tiēd would make a poor rime).

516. Si fang shi wei 72. Mao and Cheng have no gloss.

A. Chu: wei 73 = 74, thus: »The four regions, them you should uphold». The binome wei ch'ī 75 'to uphold, support', already used by K'ung in his paraphrase of this passage, is not ancient. — B. Wei 73 regularly means 'to bind', cf. ode 186, phr. 76 »tether him, bind him», hence also 'to bind together, unite', e. g. Chouli: Ta si ma 77 »in order to unite the states (to which Cheng: wei 73 = 78). This obviously is the meaning here: »The four regions, them you should unite».

517. T'ien tsī shī p'ī 79.

A. Mao: p'ī 80 (*b'iar / b'ji / p'ī) = 81 'thick, ample'. This has been differently expounded. Ch'en Huan: »The Son of Heaven (treats you amply =) shows you ample favour». But on the analogy of the preceding si fang shi wei 72 »The four regions, them you should unite», our t'ien tsī here must be the object in the clause, and the subject is Master Yin. Hence K'ung: hōu 81 = 82: »The Son of Heaven, him you should revere». Yet the context shows that it is more a question of the aid vouchsafed to the king by the powerful Master Yin; hence hōu must mean 'to make ample, to increase, to augment': »The Son of Heaven, him you should (augment =) strengthen». So it seems to have been conceived by Cheng, who says: p'ī 80 = 83 'to support'. There

熊經羅維蛇 30 維泉維魚 31 節俊南山 32 節 33 高峻克 34 岳 35 陬隅高山之節 36
 巖 37 巖嶂 38 視 39 榕 40 威文仲 --- 山節 41 管仲 --- 山節 42 憂心如惔 43 惔 44 燔 45 憂心如
 炎 46 憂心忡忡 47 小熱(熱) 48 天方薦瘥 49 瘥 50 病 51 札瘥 52 天方薦瘥 53 瘥 54 殘田 55 殘
 蕪田 56 慆莫慆 57 慆 58 曾 59 也 60 胡慆莫慆 61 喪亂弘多民言無嘉 62 維周之氏 63 氏
 64 本 65 維周之底 66 柢 67 低 68 極 69 極鎔 70 氏維毗迷師 71 四方是維 72 維 73 持 74 維持
 75 繫之維之 76 以維邦國 77 連結 78 天子是毗 80 毗 81 厚 82 崇厚 83 輔 84 自 85 腴 86 肥 87

are two important text par. One is in ode 222. The char. 80 is really a corruption of 84 (so Shuowen) 'navel', and this again occurs enlarged by rad. 130 as 85. The char. 80 and 85 are therefore really identical. A third variant is 86. Now all these forms have been used as loan char. for *b'jər / b'ji / p'i 'ample'. Erya says 86 = 81; ode 222, phr. 87 »May felicity and blessings (make ample, augment =) strengthen them«. Further Chuang: Tsai yu 88 (to which the Si-ma comm. p'i = 89 'to aid'): »If a man is very merry, it (makes ample:) augments (promotes) the y a n g force« (when Yü Yüe here tries to interpr. p'i as = 'to destroy', this goes against the context). — B. Another school (ap. Wang Su) reads 90, and in Sün: Yu tso the line is quoted 91 (or 92), in Sui shu: Lü li chī 93. The 94 are clearly loan char. for 95, which is synon. with Mao's 80. Erya says 95 = 81; ode 40, phr. 96 »The affairs of government are ever more increased on me«. But in our ode here 95 *b'jäg / b'jiğ / p'i would break entirely out of the rime system in the st. (*tiar: *diwar: *b'jäg: *miar: *sjar); Mao's 80 *b'jər is evidently right. Probably the 80 of the ode text has been defined by the synon. 95 in some early (pre-Han) gloss, and from there 95 (94) has erroneously crept into the text of the B version.

Putiao hao t'ien, see gl. 429; puying k'ung wo shī, see gl. 372.

518. Fu wen fu shī, wu wang kün tsi 97.

A. Mao says simply, in paraphrase: 98 »Do not cheat your superior in your actions«, thus taking kün-tsi to refer to the king. — B. Cheng: shī 99 = 100 'to examine', which builds on Erya 1 (homophonous w. 99) = 100. No text par. (When Cheng has the same defin. for Shu: Yao tien [Shun tien] 2, and for Chouli: 3, it is because they refer to the »minister of crime«, but that, of course, cannot prove that 1 'officer' has any fundamental sense of 'to examine'). Further Cheng says: »wu 4 ought to be 5«, thus: »You do not inquire, you do not examine, and (the people) mo finally cheats its superiors«. Now it is true that 4 *mīwat 'do not' and 5 *mūat 'not' are closely cognate words; but when Cheng concludes that 4 can serve as loan char. for 5 in its quite different meaning of 'end', he is much too bold. — C. Wang Yin-chī, foll. by Ma Juei-ch'en and others, thinks 4 is merely »a particle«, so that wu wang 6 is equal to a simple 7: »you cheat your superior«. An impossible and quite unsubstantiated speculation. — D. Another interpr. There has been much discussion whether the simple words of this st. should be interpr. as a reproach against the king, against the people or against Master Yin; but the context (the preceding st. speak directly of Yin) decides for the last. Since shī 99 recurs in the last line of the st. in the sense of 'office', it clearly means the same here. Kün tsi 8 stands in contrast to siao jen 9 'mean men' in the next line, and consequently means 'the noble man', not 'the superior, the king'. The line therefore means: »You do not (inquire =) take counsel, you do not give office — do not cheat the noble men«.

519. Shī yi shī yi, wu siao jen tai 10.

A. Mao: shī 11 = 12 'to use', but he applies this only to the first shī; further: yi 13 = 14 'even, just'; tai 15 = 16 'danger, risk'. He paraphrases: 17, which, as further expounded by K'ung, means: »Use just men, so will it (sc. the insubordination of the people) end, and you will not through the words of mean men (unworthy men) come to danger«; word for word: »Use just ones, then it ends; you will not have the danger of mean men«. Tai = 'danger' is the regular meaning of the word (so in odes 192, 194, 303 etc.). This is unacceptable, for if shī means 'to use', it must do so in both cases. — B. Cheng: Yi 18 should be ki 19 serving for ki 20 'to regulate'; tai 15 = 21 'near'. Thus: »Use just men, use regulating men (capable of regulating their tasks), do not have (the proximity of mean men =) mean men around you«. It is true that tai 15 sometimes means 22 or 21 'near to', but then always as an extension of meaning of the fundamental sense 'danger, risk': »there is risk that« = »there are great chances

of » = »it is near to, likely to», e. g. Tso: Süan 2, phr. 23 »(There is risk that =) it is likely that (it is imminent that) it will come to ruin»; Li: T'an kung 24 »The master is (in risk of, near to =) on the point of becoming sick». But this t'ai 15 never occurs in the concrete sense of 'to be near to, close to, in the neighbourhood of' somebody, so Cheng's interpr. is impossible. — C. Chu says nothing of sh i 11, and takes y i 18 ('to stop') as = 'to depose, to dismiss', sc. incapable officers: »Use justice and dismiss, do not have the danger of mean men». — D. Ma Juei-ch'en: sh i 11 is merely a particle, as in the line 25 in st. 6 of the ode. This is undoubtedly right, see gl. 103. Further: there is a clear connection between our line sh i y i sh i y i here and next st.: »If the noble men are 26 (limited, restrained =) moderate . . . if the noble men are 13 peaceful» (see gl. 521 below). The kie 26 there is equivalent to our y i 18 here 'to stop, to be restrained, moderate', and y i 13 'peaceful' is the same in both passages. This is decidedly right. Moreover, the same y i 13 recurs in st. 8 here, phr. 27 »When we have got peace and joy». Indeed, 13 **d̪iər* / i / y i certainly fundamentally means 28 'level, even', but never in the extended sense of 'just' (alleged cases of this have other expl., e. g. Meng: Tsin sin, hia 29 »If we [make even =] balance and examine their actions», etc.). On the contrary, it often means 'to nivellate, to smoothe down, to pacify, to tranquillize, peaceful, at ease', see gl. 41. Cf. further ode 168, phr. 30 »The Hien-yün, them he goes to pacify»; ode 257, phr. 31 »Disorder grows and cannot be tranquillized»; Shu: Yao tien 32 »Its people are (even =) at ease, at peace»; Kuan: Ti yüan 33 »Its people are peaceful and merry»; Hanfei: Wai ch'u, tso hia 34 »When it is peaceful, they manage the business of the court». — The line, in acc. with D, undoubtedly means: »Be peaceful, be (stopping =) moderate, do not (have the danger of =) let yourself be endangered by mean men». — We should study here also:

Ode 284. Kiang fu k'ung y i 35. A. Mao: y i 13 = 36 'easy' (comfortable): »(Heaven) sends down felicity that is very peaceful». K'ung curiously took Mao's 36 to mean 'easy' = 'natural': »It was natural that (Heaven) should send down felicity». Y i 13 can have no such meaning. — B. Chu: y i 13 = 37, Thus: »(Heaven) sends down felicity that is very great». No text par. Ma Juei-ch'en, however, tries to confirm it: the char. 13 consists of 38 'bow' and t'a 37 'great', hence the char. must also have a meaning 'great'! In reality, the char. consists of a drawing of a man and a bow. — B is quite unsupported.

Tsê wu fu sh i, see gl. 580.

520. Hao t'ien pu ch'ung 39.

A. Mao (after Erya) ch'ung 40 (**t'jung* / *t'iwong* / ch'ung) = 41 'even, just', thus: »The great Heaven is not just». Cf. Süan: Cheng ming 42 »If the heart is tranquil and contented, even though the colours do not attain to being (just =) correct,

福祿之 人 大 喜 邪 毗 於 陽 助 天 子 是 埤 天 子 是 庠 是 庠 天 子 是 禋 庠 禋 禋 政 事 一 埤 益 我 弗 問 弗 仕 勿 罔 君 子 勿 罔 上 而 行 仕 察 士 士 汝 作 士 士 師 勿 末 勿 罔 罔 君 子 小 人 式 夷 式 已 無 小 人 殆 式 用 夷 平 殆 危 用 平 則 已 無 以 小 人 之 言 至 於 殆 已 己 紀 近 幾 殆 將 斃 矣 夫 子 殆 將 病 也 式 月 斯 生 屆 既 君 既 憚 平 君 考 其 行 獵 狁 于 君 亂 生 不 君 厥 民 君 其 人 君 始 平 君 則 給 朝 事 降 福 孔 夷 曷 大 弓 吳 天 不 備 備 均 心 平 愉 則 色 不 及 備 而 可 以 養 目 正 備 吳 天 不 庸 庸 平 曷 7

they can (nourish =) satisfy the eyes» (so interpr. by Ch'en Huan; yet several other expl. have been proposed). From Han time several ex., e. g. Cheng Chung: comm. on Chouli, Tien t'ung 43 'correct and even' etc. — B. Han (ap. Shīwen) reads 44, This 45 **djung* / *iwong* / *yung* defined as = 36, evidently in the sense of 46 'easy': «The great Heaven is not easy». *Yung* 45 is very common in the sense of 'ordinary, normal, common, trivial', a kindred notion. — C. Another school (ap. Tsin shu: Yüan ti ki) reads 47. This 48 **dōng* / *jung* / *jung* means 'harmonious', thus: «The great Heaven is not (harmonious =) friendly, kindly». Cf. Tso: Yin 1 *k'i lo ye jung jung* «Its joy is very harmonious». — Undecidable whether **t'jung* (A), **djung* (B) or **dōng* (C) best repr. the orig. Shī.

Kiang ts' i k'ü hiung, see gl. 253.

521. Kün tsī ju kie, pei min sin k'üe, kün tsī ju yi, wu nu shī wei 49.

A. Mao (after Erya): kie 50 = 51, and yi 52 = 53. Since 51 may mean both 'limit', 'to come' etc., this really tells us little about Mao's opinion. — B. Cheng: kie 50 = 54, in the sense of 'to reach the utmost limit' (one of the meanings of 51, so here Cheng thinks he follows Mao): «If the superiors (go to the utmost limit =) follow the highest principles, the hearts of the people are set at rest; if the superiors are (easy =) mild in the governing, hatred and anger are removed». For kie 50 = 'limit' cf. ode 255, phr. 55 «Without limit, without end». The word 50 **ked* / *kāi* / *kie* is closely cognate to 56 **kād* / *kāi* / *kie* 'limit, boundary'. — C. Chu is somewhat obscure in his paraphrase, but he seems to mean: «If the noble men are (arriving =) coming into office, the hearts of the people are set at rest; if the noble men are just, hatred and anger are removed». For kie 50 = 'to come', cf. ode 197, phr. 57 «I do not know where it (sc. the boat) (arrives =) goes to». This is an extension of meaning from the fundamental sense of 'limit': 'to have its limit' > 'to find its terminus' > 'to arrive'. — D. Ma Juei-ch'en: kie 50 certainly means 'limit', but in the sense of 'to limit oneself, be restrained, moderate'. For yi 52 = 'peaceful' see gl. 519 above. Thus: «If the noble men are (limiting themselves =) moderate, the hearts of the people are set at rest; if the noble men are peaceful, hate and anger are removed». — D is conclusively confirmed by a par. in ode 264:

Ode 264. Mi yu yi kie 58. The ode is a lamentation about bad government and miseries, analogous to our ode 191. The combination of yi 52 and kie 50 is the same in both odes.

A. Mao (foll. by Cheng): yi 52 = 59 'norm, rule'; Cheng adds: kie 50 = 51, thus: «(Nocuous insects [i. e. bad officers] are destroying and hurting), there is no norm, no limit». When 52 **djar* / *i* / *yi* means 'norm, rule, law', it is loan char. for 60 **djar* / *i* / *yi* 'law, norm', cf. ode 260, phr. 61, quoted 62 in Meng: Kao tsī, shang. It is very far-fetched to apply this loan meaning of yi 52 in the present ode. — B. Chu: yi 52 = 63, thus: «There is no peace, no (limit, restraint =) moderation»; in next line we have correspondingly 64 «There is no peace, no cure». — We should study here two more debated cases of kie 50:

Ode 222. Kün tsī so kie 65. Mao has no gloss. A. Cheng: 50 = 51. The st. has described the banners, horses' bells and teams of the noblemen as they go to court; then, acc. to Cheng: «This is whereby the lords reach the limit», i. e. are adorned in a perfect way. — B. Chu: «This is where the lords arrive». — C. Another school (Ap. Yen-tsī: Nei p'ien, kien shang) reads 66 «That is wherein the noblemen are careful» (i. e. in their apparel). Yet this 67 **keg* / *kāi* / *kie* does not suit the rimes of the st. (**χiwad*: **sjad*: x), which 50 **ked* does. — B is simple and plausible.

Ode 300. Ch'it'ien ch'ikie 68. Mao has no gloss. A. Cheng says kie 50 =

51 (var. 69), his paraphrase showing that he meant 51, 69 in the sense of 'to punish with death, to kill', as in Shu: Yao tien (Shun tien) 70, thus: 'He applied Heaven's death penalty'. For kie 50 in such a sense, no par. whatever. — B. Chu likewise: 50 = 51, but in the sense of 'utmost limit', thus: 'He effected Heaven's limit' (sc. to the rule of Shang). — B is clearly preferable.

Shi yüe si sheng, see gl. 103.

522. Tsuei (tsu) lao po sing 71.

A. Cheng: tsu 72 = 73: 'You will finally (entirely) cause toil to the people'. — B. Ma Juei-ch'en: tsu 72 is a short-form for 74 'suffering, distress', thus: 'You will cause suffering and toil to the people'. Cf. ode 202, phr. 75 'You bore me with suffering and toil'. 76 is thus the same binome as this 77 inverted. — The par. in ode 202 is conclusive.

523. Si mu hiang ling 78.

A. Mao: hiang 79 (*g'üŋ / yāŋ / hiang) = 80 'big'. This has always been taken to mean: 'The four stallions have big necks' (variously expounded by the scholars, e. g. Cheng: the king only feeds his horses until their necks become fat, without ever using them; so the high officers are arrogant and the king does not command them — and many other expl. just as absurd). For hiang 79 = 'big' no text par. whatever. Ma Juei-ch'en thinks Mao took 79 *g'üŋ to be a loan char. for 81 *g'ung / yung / hung 'big, fat bird' (occurring as 82 in Han shu: Si-ma Siang-ju chuan; in pre-Han texts only as N. Pr. in inscriptions). Again, Shuowen has a 83 *g'ung / yung / hung defined as = 84 'big belly', but of this there are no text ex. — B. Another interpr. Since hiang 79 regularly means 'neck' (Tso, Yili etc.) and the following ling 85 means 'neck', it would be strange indeed if hiang 79 in our line did not mean 'neck' just as well as ling. Yet it is clear that they cannot here form a binome hiang-ling (synonym-compound like 86), for then there would be no verb in the clause. Therefore I believe the first is a verb: 'The four stallions (= neck their necks) stretch their necks' (are eager to start). And I wonder whether this was not Mao's idea: 80 'they make big their necks' = 'they stretch their necks'. If so, Mao's gloss is merely a free paraphrase of hiang 'to neck' = 'to stretch the neck'.

524. Tsu tsu mi so ch'eng 87. Mao has no gloss to tsu.

A. Cheng: tsu tsu 88 (*tsjök / tsjuk / tsu) = 89 'to shrink, shrunk', and he expl. the line: '(I look at the four quarters), they are compressed (shrunk =) reduced, and I have nowhere to drive', adding that they were reduced by the incursions of the barbarians. Cf. ode 265: 'There were such as the prince of Shao, in a day he enlarged the state a hundred li, 90 now, in one day, they (compress =) reduce the state a hundred li, to which Mao: 88 = 91 'to press'. That 'press' here is equal to 'to compress' is clear from the context. Cf. also Meng: Liang Huei wang, hia 92 'to compress the root of the nose' (to knit the brows). — B. Lu (ap. Erya): tsu tsu 88 = 93 (where 94 is loan char. for 95) 'harassed and exhausted', thus: '(I look to the four quarters),

昊天不弔 融 融 君子如屈 俾民心 閔 君子如 若 惡 怒 是 違 居 極 若 易 至 靡 屈 靡 究 介 界 不知 所 屈 靡 有 夷 居 常 齊 民 之 衆 齊 民 之 衆 君 平 靡 有 夷 瘠 君子 所 屈 君子 所 誠 誠 致 天 之 屈 殛 殛 殛 于 羽 山 卒 勞 百 姓 卒 終 瘠 生 我 勞 瘠 瘠 瘠 瘠 四 牡 項 領 項 大 唯 鳩 仁 大 腹 領 道 路 蹙 蹙 靡 所 騁 蹙 蹙 縮 小 之 兒 今 也 日 蹙 國 百 里 促 蹙 蹙 速

they are greatly harassed, I have nowhere to drive». Cf. Tso: Ch'eng 16, phr. 96 (*tsiök / tsjuk / tsu) »The state in the South is harassed, in distress»; ode 207, phr. 97 »The affairs of government are ever more pressing, harassing», to which Mao: 88 = 91, here not in the sense of 'to compress' as under A above, but 'to press, to urge, to harass'. The tsu tsu of our line, if taken in this sense, might of course equally well be referred to the subject: »(I look to the four quarters), I am greatly harassed and have nowhere to drive». — C. Shīwen says that Wang Su read 88, not *tsiök but *ts'iók / ts'iek / ts'i, which reveals that he took it to be equal to 98, thus: »(I look to the four quarters), very grieved, I have nowhere to drive». — D. Ch'en Huan: tsu tsu 88 (*tsiök) is equal to 99 *siök / siuk / so 'to drag the feet'. — C is an unnecessary text alteration, D an arbitrary guess. The fundamental meaning of 88 is 'to trample' (e. g. in Li), and then secondarily it means both 'to press, harass' and 'to compress'. So both A and B are quite plausible and well supported by par. Yet I think A is somewhat far-fetched: that the »four quarters» should be reduced (in area). The best par. seems to be the Tso text 96: »The state in the South is harassed», which supports B in its first variant.

525. Fang mou er ngo, siang er mao yi, ki yi ki yi, ju siang ch'ou yi 100.

A. Mao says simply (after Erya): mou 1 = 2 'to make an effort, to enforce', and yi 3 = 4 'to submit', but how he understood the passage as a whole is unknown. When mou 1 means 2 it is a loan char. for mou 5. Shīwen to Erya: Shī hūn (as above), says 1, variant 5. Shang shu ta chuan quotes Shu: T'ai shī 6, and the same phrase occurs as 7 in Shu: Kao Yao mo. Shu: K'ang kao 8 »stimulate the sluggish» is quoted 9 in Tso: Chao 8. When Chu takes mou 1 in its ordinary meaning: »(Luxuriant =) ample is your evil», this is certainly inferior to the ancient interpr. Yi 3 means 'pleased, joyful', and Mao imagines an extension of meaning 'pleased > satisfied > to submit'. — B. Cheng, foll. by Chu, thinks the passage is addressed to the high officers: they are freakish, now enemies, now friends. Cheng interprets: »When you just give force to your evil, you look at your lances (sc. as if you were inclined to battle); when you are pacified and satisfied, you are as if pledging each other» (like friends at a feast). This is strained. — C. Ch'en Huan: The er 10 'you' in this st. must refer to Master Yin, just as well as in st. 1; this is quite undeniable. Further, ch'ou 11 (*t'iög / t'izu / ch'ou) has in Shīwen the var. 12, same reading. Both graphs may mean 'to pledge each other with wine for the second time' (so in ode 209), but the fundamental sense is simply = 13 'to requite', e. g. Tso: Chao 21, phr. 14 »He recompensed (requited) him amply, the gifts reaching also his followers». Finally, ju 15 is = 16, as often in early texts, see gl. 471. Ch'en, accepting Mao's 3 = 4, interprets: »We have been pacified and submitted, but we shall requite you» (a threat). Yet the combination yi 17 : yi 3 is the same as in ode 301, phr. 18 »Are they not (at peace:) at ease and joyful», and we cannot translate differently here. Still with er 10 referring to Master Yin, with ch'ou 11 = 'to requite' and with ju 15 = 16, Ch'en Huan fashion, we obtain: »Just now you give force to your (evil =) cruelty, we see your lances; but when we have got peace and joy, we shall requite you».

526. Fu yüan k'i cheng 19.

A. Mao: Cheng 20 = 21 chang. He says nothing about fu 22, but in an analogous line in ode 194, phr. 23 »On the contrary, they proceed to do evil», Mao says fu 22 = 24. Similar ex. in odes 256, 257. Particularly clear in ode 264, where to 25 corresponds, inside one st., 26. Thus: »On the contrary, he is annoyed with his principal officers». Just like fa n 24, the fundamental sense is 'to turn', by extension of meaning 'turning round' > 'on the contrary'. — B. Wang Su (ap. K'ung) says fu 22 = 27,

thus: »He turns the back on and is annoyed with his principal officers». Probably this is because of ode 257, phr. 28 »When the back is turned, they are good at (prone to) reviling». Since fu 22 primarily means 'to turn', it would seem that fu-peï is here a binome; yet even here the fu 22 means 'on the contrary', as proved by corresp. lines in preceding stanzas of that ode (29), thus: »fu on the contrary, peï when the back is turned» etc. Whereas Wang's idea is perfectly plausible in itself, Mao's interpr. agrees best with the usage of the word in the Shī. — C. Chu: cheng 20 means 'to correct': »On the contrary, he is annoyed with (his rectifiers =) those who correct him». Since the preceding line was: 30 »He does not correct his heart», C is most convincing.

527. Kia fu tso sung 31.

A. Mao reads thus: kia 32 was *kǎ / ka / kia. — B. Lu (ap. an essay by Ts'ai Yung) and Ts'i (ap. Han shu) read 33. Kia 34 was *ka / ka / kia. — Undecidable which version best repr. the orig. Shī.

Ode CXIII: Cheng yü.

Min chī ngo yen, see gl. 306.

528. Yu sin king 35.

A. Mao: king king 36 = 37 'the grief not leaving' (being incessant); Erya has simply king king = 38 'grief'; thus: »My grieved heart is (incessantly) grieved». No text par. — B. Chu: king king 36 = 39 'great': »(My grieved heart =) the grief of my heart is very great». Cf. Tso: Chuang 22, phr. 40 »Nobody was great in comparison to him»; Kungyang: Huan 9, phr. 41 »What does king mean? It means great». — B is better supported.

529. Shu yu yi yang 42.

A. Mao (after Erya): shu 43 and yang 44 both mean 45 'sickness, suffering'. In ode 194, phr. 46, where 47 is a short-form, Cheng says 47 = 38 'grief'. These are but two shades of the same meaning. Thus: »I am painfully grieved so that I am sick». (ode 194, phr. 46: »I am thinking painfully and weep blood»). Cf. Huai: Shuo shan 48 (quoted 49 in Yülan) »By 'wild-cat's heads' you cure the shu sickness»; Shan hai king: Chung shan: »(There is a herb...) 50 which can stop the shu sickness». — B. Chu: shu yu 51 = 52 'hidden grief'; same expl. to phr. 46. The idea is that shu 47 'rat' means 'rat-like', i. e. retired and hidden in its hole: 'rat-grief' therefore = 'hidden grief'. An amusing etym. speculation. — A is well supported.

530. Yu sin yü yü 53.

A. Mao: yü 54 (*dju / ju / y ü) = 55 'grieved and scared', thus: »My (grieved:) pained heart is grieved». Erya has an entry 56 (*dju / ju / y ü) = 45 'to suffer', which

鞠 24 速 25 隳 26 南國蹙蹙 27 政事愈蹙 28 戚戚 29 跼蹐 30 方茂爾惡相爾牙矣 既君既憚
如相蹙矣 2 茂 2 勉 3 憚 4 服 5 懋 6 茂哉茂哉 7 懋哉懋哉 8 懋不懋 9 茂不茂 10 爾
11 蹙 12 蹙 13 報 14 厚酬之賜及從者 15 如 16 而 17 君 18 亦不君憚 19 覆怨其正 20 正 21 長
22 覆 23 覆出為惡 24 反 25 汝反有之 26 汝覆奪之 27 背 28 覆背善詈 29 覆狂以喜覆俾我
悖 30 不懋其心 31 宋父作誦 32 宋 33 嘉父作頌 34 嘉 35 憂心京京 36 京 37 憂不去也 38 憂
39 大 40 莫之與京 41 京者何大也 42 癡憂以痒 43 癢 44 痒 45 病 46 鼠思泣血 47 鼠 48 程頭
愈鼠 49 程頭已癢 50 可以已癢 51 癢憂 52 幽憂 53 憂心愈愈 54 愈 55 憂懼 56 痠痠 57 痠 58

possibly refers to this ode, and then this would be the Lu school reading. This word is etym. id. w. 57 (**dju* / *ju* / *yü*) which occurs at the beginning of our st. (58), there defined by Mao as = 45 'to suffer'. The Mao version 54 in our line here would then be a loan char. for this 56, 57, due to the scribes' reluctance to have the char. 57 twice in the same st. — B. Chu: *yü yü* 54 = 59 'the idea of increase and intensity', thus: «(My grieved heart =) the grief of my heart is ever-increasing». — B has the advantage that it takes the 54 of the Mao version in its orig. sense, not as a loan char.; and it is confirmed by the par. in the preceding st. 35 «The grief of my heart is very great» (see gl. 528).

531. *Ai wo jen si yü ho ts'ung lu* 60. Mao has no gloss.

A. Cheng takes *si* 61 to mean 62, and *ts'ung* 63 to belong to the preceding *ho* 64, *lu* 65 to be a verb: «I grieve for this (position) of our people, *yü-ho-ts'ung* wherein *lu* shall they be blessed». — B. Ma Juei-ch'en: *ts'ung* 63 is a principal verb = 66 (Kuang ya); *lu* 65 = 67; thus: «(Wherein =) how shall they pursue goodness». — C. Another interpr.: *lu* 65, with Cheng, is evidently the same as in line 2 of the st. (68 «I think of how we have no blessings»); *si* 61 is merely the final particle (*ai wo jen si, yü ho ts'ung lu*); *ts'ung* 63, with Ma, is a verb: «I grieve for us, (wherein:) how can we (pursue:) be bent on blessings». Cf. Tso: Hi 24, phr. 69: «They deviate from Chou kung and Shao kung and (pursue:) are bent on all kinds of evil».

Chan wu yüan chi, see gl. 461.

532. *Shi t'ien meng meng* 70.

A. Mao (after Erya): *meng meng* 71 = 72 'confused, in disorder'; Shuowen says = 73 'not enlightened', and Han (ap. Shīwen) = 74 'bad'. All these are free paraphrases of the fundamental sense of the word: 'covered, darkened'; it is closely cognate to 75 **mung* 'to cover' (Shī), 'dark' (Shu), 'ignorant' (Yi), 'disorderly' (Shī); to 76 **mung* 'to cover' (Yi Chou shu), to 77 **mung* 'blind', and to 78 **müŋg*, **mwang* 'darkened' (Chouli). Our char. *meng* 71 therefore means on the one hand 'to dream, a dream' (the darkness of sleep), on the other hand 'darkened, confused, disorderly'. Shīwen reads here **mung* / *mung* / *meng*, but that goes against the rimes in the st. (**iŋg*: **šing*: **tsang*), and Ts'ie yü'n's **müŋg* / *müŋg* / *meng* is therefore preferable. Mao thinks *t'ien* 'Heaven' stands for the king: «(The people is now in peril), it sees how (Heaven =) the king is disorderly». — B. Chu takes *t'ien* = 'Heaven' in its ordinary sense and interprets: «(The people is now in peril), it looks on Heaven as (darkened, unenlightened =) blind, undiscerning». This is confirmed by a par. in ode 256: 79 «August Heaven is very (bright =) enlightened, but I am living without joy; 80 when I see you so unenlightened, my heart is very sad». Here *hao t'ien* cannot mean «the king». Here we see that 'enlightened' (discerning) and 'unenlightened, blind, undiscerning' are epithets that can be applied to «Heaven» above. — C. Ts'i (as revealed by an essay by Lu Ki) reads 81. The latter **mwang* / *mwang* / *maŋ* 'obscure, confused' (ex. in Chuang) does not suit the rimes. — B is best substantiated.

533. *a. Wei shan kai pei, wei kang wei ling* 82;

β. Wei t'ien kai kao, pu kan pu kü 83;

γ. Wei ti kai hou, pu kan pu tsi 84.

A. All early comm. pass over char. 85 in silence, which means that they read it as *kai*, a «particle». Then the explanations of these difficult lines vary exasperatingly and cannot all be reviewed here. If, with Chu and Ma Juei-ch'en, we take the lines as examples of absurd lies: «They say that the mountains are low, but there are ridges and cliffs» (they tell us obvious lies), then this is not applicable in *β*: «They tell us that heaven is high», for that is no lie. And yet the three, *a*, *β* and *γ*, are obviously parallels. — B. Ch'en Huan: 85 is a loan char. for 86 (as in Li: T'an kung), and since this

86 is sometimes = 87, the lines are equal to 88 etc. He does not say what the lines would then really mean, and I fail to see how they can be construed. — C. Kai 85 as an adverbial particle always has an expletive force: 'namely', and often corresponds to Germ. 'ja', and this, I believe, is the key to these stanzas. Though the country is in a fearful state, the incompetent officers and sycophants minimize the difficulties and deny the true state of things; and yet there are great difficulties and extreme cause for caution:

α. *They say that the mountains are low (die Berge sind ja niedrig, there is no difficulty in crossing them), and yet there are ridges and cliffs (the difficulties are almost insurmountable);

β. *They say that heaven is high (der Himmel ist ja hoch, there is no risk of our being crushed), and yet we dare not but stoop (we are in constant danger);

γ. *They say that the earth is thick (die Erde ist ja dick, there is no risk of its bursting beneath our feet), and yet we dare not but step warily.

534. Yu lun yu tsi 89.

A. Mao: tsi 90 (*tsjēk / tsjāk / tsi) = 91 'reason', thus: »(They cry out their assertions) as having principles, having (spine =) reason». Tsi 90 fundamentally means 'spine' (ex. in Li), and an extension of meaning: »his words have spine» = »his words have fundamental principles, reason» is quite natural. — B. Ch'en Huan thinks 90 *tsjēk is loan char. for 92 *tsjēk / tsjāk / tsi 'foot-print', and he refers to ode 183, phr. 93 »I am thinking of those (who do not follow the foot-marks, the path =) lawless men». Our tsi 90 here would then mean 'foot-marks' = 'proper path': »(They cry out their assertions) as having principles, having a (proper path =) norm». This interpr. is influenced by Ch'en's knowledge of C next, but is decidedly inferior to A. — C. Ts'i (ap. Ch'un ts'iu fan lu) reads 94: »having principles, having (tracks, proper path =) norm», cf. B above. Tsi 95 *tsjāk / tsjāk / tsi was not identical with but only cognate to 92 *tsjēk, and fails in the rimes here (*tsjēk : x : *djēk); this eliminates C.

535. Hu wei hui yi 96.

A. Mao reads 97 (*djēk / jāk / yi) = 98 'lizard': »(Alas for the men of this time), why are they lizards». Sh'wen reads 97 *siek / siek / si, because Lu Tê-ming thinks it is loan char. for 99, see B next. — B. Ts'i (ap. Yen t'ie lun) reads 100. This 99 *siek / siek / si is synon. with and cognate to 97 *djēk, but by no means identical. — Undecidable whether the orig. Sh' had *djēk or *siek.

536. T'ien chi wu wo, ju pu wo k'o 1.

A. Nearly all comm. take ju 2 in its ordinary sense: »Heaven shakes me, as if it could not overcome me». — B. Ch'en Huan: ju 2 = 3, as often, see gl. 471: »Heaven shakes me, but it does not crush me». — We shall see that B alone admits of a reasonable expl. of the whole st. Moreover it is confirmed by the par. in the last line, phr. 4, where yi 5, an adversative conjunction 'and yet', is synon. with 3.

胡俾我病 〓 益甚之意 〓 哀我人斯 于何從祿 〓 斯 〓 此 〓 從 〓 何 〓 祿 〓 就 〓 善 〓 念
我無祿 〓 湔周 〓 以從諸姦 〓 視天夢夢 〓 夢 〓 亂 〓 不明 〓 惡兒 〓 不 〓 懺 〓 懺 〓 懺 〓 懺
〓 昊天孔昭 〓 視爾夢夢 〓 視天芒芒 〓 謂山蓋卑 〓 為岡為陵 〓 謂天蓋高 〓 不敢不局 〓
謂地蓋厚 〓 不敢不踏 〓 蓋 〓 蓋 〓 何 〓 謂山何卑 〓 有倫有脊 〓 有脊 〓 理 〓 蹟 〓 念彼不
蹟 〓 有倫有迹 〓 迹 〓 胡為虺蜥 〓 蜥 〓 蜥 〓 蜥 〓 胡為虺蜥 〓 天之抗我 〓 如不我克 〓

537. Pi k'iu wo tsê, ju pu wo tê 6.

A. Cheng paraphrases: »When the king first sought me, it was as if he feared not to obtain me», thus simply ignoring the w. tsê 7. This has caused Ma Juei-ch'en and others to say that tsê was an empty »final particle». Yet tsê can never serve in that function. — B. Chu, rightly realizing that tsê must be a noun, interpr.: »He sought me to serve as a model, as if (he feared that) he could not obtain me». — C. The whole st. describes the feelings of the virtuous man, the poet, who deplores the incompetence of the officers. ju 2 again is = 3: »They (seek my pattern =) try to emulate me, but they do not attain to me» (cannot vie with me).

538. Chi wo k'iu k'iu, yi pu wo li 8.

A. Mao says simply (after Erya) k'iu k'iu 9 = 10 'arrogantly'. Cheng expounds further: »He (detains me =) keeps me in office (yet) in an arrogant way, and does not consider me (strong =) capable». For k'iu = 'arrogant', no text par. — B. Chu: k'iu k'iu 9 = 'enemy fashion' (the commonest meaning of k'iu 9 is 'enemy'), li 11 = 12 'to use' (sc. in office). Cf. Yi Chou shu: Wu k'üan 13 »If one excessively applies punishment, there will be enmity (animosity)». Thus: »He detains me, as if I were an enemy, and he does not use me». For li 11 = 'to use', no text par. — C. Another interpr. Yi pu wo li is a strict par. to ju pu wo k'o 1 in the first line: to the k'o 14 'to vanquish, to crush' corresponds li 11 'to force' here: »They have seized me, enemy-fashion, and yet they cannot force me».

539. Kin tsichicheng 15. Mao has no gloss.

A. Cheng: cheng 16 = 17 chang 'principal, chief', thus: »The present rulers». Cf. ode 194, phr. 18 »The chiefs and dignitaries»; ode 258, phr. 19 »The many princes and former rulers»; ibid. phr. 20 »Exhausted are the principal officers» (heads of departments); Shu: Li cheng 21 »May the officers regulate it», etc. (common). — B. Chu: cheng 16 = 22, thus: »The present government». The two words are closely cognate; 16 often means ('to correct' =) 'to govern', but is rarely, if ever, used as a noun 'government'. In any case, there is no ex. in the odes. — A agrees better with the usage in the Shi.

540. Liao chifang yang, ning huo mie chi 23.

A. Mao reads thus. Cheng ning 24 = 'how': »When the fire is just (raised =) flaming high, how can any one extinguish it» (Ma Juei-ch'en: ning 24 = 25, which was refuted in gl. 77). — B. Another school (ap. Han shu: Ku Yung chuan, as quoted by Wang Ying-lin; the present version has in part been corr. after Mao) read 26 »... can one in some way extinguish it». — The B version is less safely attested than A.

541. Pao Si hüe chi 27.

A. Mao reads thus: 28 **χmīwat* / *χiwāt* / hüe 'to extinguish, to destroy'. — B. Lu (ap. Lie nü chuan) reads 29 (**mīat* / *mīāt* / mie). Meaning the same. — B is clearly inferior, since the preceding line ended in mie, and, with Lu, the word would rime with itself.

542. Chung k'iyung huai 30. Mao has no gloss.

A. Cheng refers chung 31 to »the king»: »All of it (what the king does), I constantly have anxiety about it». — B. Su Shi (foll. by Chu) takes chung as object: »I am constantly anxious about the end (the issue)». — C. Ch'en Huan: the next st. begins with 32, and chung...yu is analogous to the 33 ki...yu in ode 101, phr. 34 and ode 157, phr. 35. But there are no safe ex. of chung as a particle with the same perfect tense value as ki. — D. Another interpr.: chung 31 means, as usual, 'to the end', i. e. everlasting, thus: »Everlasting is the constant anxiety». This is proved by a par.:

Ode 278. Yi yung chung yü 36. Mao and Cheng have no gloss. A. K'ung:

‘To make long the everlasting fame’, i. e. ‘to perpetuate the fame’. — B. Another school (ap. Hou Han shu) reads 37 ‘To make long a (numerous =) universal fame’. Ma Juei-ch’ên thinks the 31 of A is loan char. for the homophonous 38 (both **îjóng*) of this version. — C. Waley: ‘May he long keep holiday’, word-for-word: ‘to make long a lasting enjoyment’. W. thus takes *ch ung* 31 in its ordinary sense (as in A), which is corroborated by the combination of *y ung* ‘long, to prolong’ and *ch ung* ‘to the end, everlasting’, two closely kindred notions. For *y ü* = ‘joy, enjoyment’, see gl. 449. — C might be plausible in itself; but since it is not an ordinary *feast* that is described, but the ode is a sacrificial hymn, A is preferable. The line follows upon 39 ‘May we (be there) morning and night’ (for official attendance, as in many odes), and the ode has the same phrase 40 ‘Our guests come’ as ode 280, which is clearly a sacrificial hymn. In version B, 38 is probably merely a loan char. for 31. — This combination of *y ung* and *ch ung* in ode 278, phr. 36 is the same as in our ode 192 above, phr. 30, which confirms interpr. D in that ode.

543. *Yu kün yin yü* 41.

A. Mao: *k ün* 42 (**g’iwen* / *g’iwen* / *k ün*) = 43 ‘to embarrass, to press, to distress’, thus: ‘(Everlasting is the constant anxiety), and moreover we are harassed by soaking rain’. Cf. Ts’ê: Han ts’ê 44 ‘Ts’in and Ch’u (pinched =) pressed Han, in order to embarrass (harass, distress) Wei; Lie: Huang ti 45 ‘He was distressed by hunger and cold’, etc. (common). That disturbances in nature express the wrath of Heaven over bad government is a constant theme. — B. Cheng: *k ün* 42 = 46 ‘to repeat, reiterate’, thus: ‘... and moreover there are reiterated soaking rains’. Erya has an entry 47. Since 48 cannot mean 25, Chu Tsün-sheng is certainly right in concluding that a *ye* has been lost here, and that there should be two entries: 49. Then both *k ün* 50 and *chen* 48 are defined by *jeng* 46 ‘to reiterate’, and Cheng, building on Erya, has thought that 42 of the ode was a loan char. for 50. But for neither 50 nor 42 is there any pre-Han text par. with this sense. The earliest ex. is Han shu: *Sü chuan* 51 ‘(Repeated =) several generations (repeatedly =) one after the other went to ruin’ (here *k ün* and *tsien* are synon.). — A is much better supported.

544. *Nai k’ier fu, tsai shu er tsai, ts’iang po chu yü* 52.

The general meaning of the st. is clear: ‘(When your carriage is loaded), you throw away your aids, then (the first 53 here = 54) you let fall your load and beg your leader: help us’. It is still the righteous officer who reproaches the incompetent officials: they first ruin the government and then cry for help. The simile with the ‘aids’ is common, cf. Tso: Hi 5: ‘The proverb says: the car and the aids depend on one another, when the lips are destroyed, the teeth are cold’. The poet here likens himself to a necessary ‘aid’ to the carriage (the state). The dissension concerns the word *fu* 55 ‘aid’.

如 3 而 4 亦不我力 5 亦 6 彼求我則如不我得 7 則 8 報我仇仇亦不我力 9 仇 10 警
警 11 力 12 用 13 極刑則仇仇 14 克 15 今茲之正 16 正 17 長 18 正大決 19 羣公先正 20 鞠恭
庶正 21 惟正是又之 22 政 23 燠之方揚率或滅之 24 率 25 乃 26 能或滅之 27 褒似威之 28
威 29 褒似滅之 30 終其永懷 31 終 32 又 33 既 -- 又 34 既曰歸之曷又懷之 35 既破我斧又
缺我鉞 36 以永終譽 37 以永衆譽 38 衆 39 庶幾夙夜 40 我咨戾止 41 又咨陰雨 42 嘗 43 用
44 棄楚扶韓以寄魏 45 嘗於饑寒 46 仍 47 部臻仍延侯乃也 48 臻 49 部臻仍也延侯乃也
50 部 51 寄世薦亡 52 乃棄爾輔載輸爾載將伯助予 53 載 54 則 55 輔 56 伏范 57 輶 58 輶 59

A. K'ung: Since in the ancient descriptions of the cars there are never mentioned any *fu 55*, »these must be detachable (separate) things, something like the poles tied to the spokes of our times«. Legge therefore translates »wheel-aids« (»used, on occasion, to prevent the wheels from sliding«). This is a mere guess. — B. Tseng Chao: the *fu 55* is the same as what is called *56* »the lying hare« in Chouli: Chou jen and *57* in Chouli: K'ao kung ki paragr. 1, and *58* in Yi: Kua 34, i. e. a support under the carriage box, resting on the axle. This, again, is a mere guess, without substantiation, and moreover very unlikely: »When your carriage is loaded, you throw away the support under the box« is quite absurd. — C. Ch'en Huan: *fu 55* are the side-boards which keep the load in place, in other words the detachable left and right parts of the *siang 59* »carriage box«. Fang yen (W. Han coll.) says *60*: »The *siang* carriage box is called *61* *b'wər / b'uqi / p'ei, and Erya says *62*: *fei (*piwər / pjwgi / fei) and *fu 55* mean aid, support«. It is obvious that *61* *b'wər »carriage box« is of the same stem as *63* *piwər and fundamentally means »an aid« (a support for the load) and is thus quite analogous to our *fu 55* »the aid, support«, which is the side-board supporting the load. Furthermore this *55* *b'iwo / b'iu / fu occurs in the sense of »upper jaw-bone, chin« (also wr. *64*) in Yi: Kua 31, phr. *65* »He moves his upper and lower jaws and tongue«; and this is a very telling metaphoric denomination. The lower jaw is called *66* »the teeth carriage« (see Tu Yü to Tso: Hi 5) and the *fu 55* are the »side-boards« forming the sides of the »carriage box« on top of the »teeth carriage«. — C is a brilliant and convincing interpr. and explains our ode very well: »(When your carriage is loaded), you throw away your side-boards; then you let fall your load and beg your leader: help us«.

545. Y ū n y ū e r f u 67.

A. Mao: y ū n 68 (*giwən / jjuən / y ū n) = 69 »to increase, augment«. As pointed out by Ch'en Huan, Mao, who was a follower of Sün-tsi's, here refers to Sün: Fa hing, which quotes a lost ode: *70* »When the nave is broken, then they enlarge the spokes... is that an improvement«. Mao therefore probably took our ode line here y ū n y ū e r f u 67 to be analogous to that of the lost ode *70*, thus: »You make an enlargement (improvement) in your spokes«. For y ū n 68 = »to increase« there is no text par. Yet y ū n 68 and y ū n 71 (*giwən) are interchangeable characters in the anc. texts (see gl. 238 and 546), and y ū n 71 again sometimes stands for y ū n 72 (*giwən) »ample, numerous«, see gloss 546. Mao may have thought that Sün's *73* was equal to *74* »to make ample«. — B. Chu, misunderstanding Mao, thought his y i 75 meant »to be of advantage for« and takes the line together with the preceding line: »(Do not throw away your aids), they are of help to the wheel spokes«. But y ū n 68 has no such meaning. — C. Chu Tsün-sheng: y ū n 68 is a short-form for *76* »to fall down«: »(Do not throw away your side-boards), (the cargo) will fall down on your spokes«. This is strongly confirmed by the par. in the preceding st.: »Then you throw away your side boards, and *77* you let fall your load«. To the s h u 78 »fall down, collapse« (Cf. Kuliang: Yin 6, phr. *79* »People from Cheng came and threw down, ruined the peace«) of that line corresponds our y ū n 68 = *76* »fall down« here. — C is ingenious and gives a quite convincing expl. of y ū n 68, which A does but poorly and B not at all.

546. H u n y i n k ' u n g y ū n 80. Shīwen records the var. *81* for *82*; the two graphs are interchangeable, see gl. 238.

A. Mao: y ū n 82 (*giwən / jjuən / y ū n) = 83 »to turn round«. Cf. Kuan: Kie 84 »The four seasons revolvingly come down« (comm. = 85). This *82* (*giwən, even tone) is closely cognate to *85* »to revolve, turn round« (*giwən falling tone). By *83* Mao means *86* »to turn round to« (these two char. are interchangeable) in the sense of *87* »to turn to, give allegiance to«; thus: »Their relatives grandly turn to them«. In this he builds on

Tso: Siang 29, where it is said: »If it (sc. the state of Tsin) rejects all its cognate houses, 88 who will then come to it? (Then our ode line is quoted) Tsin is not neighbourly, 89 who will then turn to it?« But such a sense of y ü n 82 = 'to revolve', is very far-fetched, and there are no text par., except this Tso text, where this meaning of 82 is, at least, very doubtful. — B. K'ung, unaware that Mao simply built on Tso, takes his s ü a n 83 in the sense of 90 'to surround, go about somebody with attentive friendliness', thus: »To their relatives they are grandly (surrounding =) attentive«. To take 82 'to revolve' in this sense is even more far-fetched than A and quite without par. But probably Cheng already held that view, for he says: y ü n 82 = 91 'friend, friendly, to be friendly', a free paraphrase of the same idea. — C. Wang An-shī: y ü n 82 = 'to praise', thus: »The relatives are very (speaking =) full of praise«. But 82 means 'says, has said' (introducing a quotation), but certainly not 'to praise'. — D. Another interpr. Y ü n 82 is a short-form for the homophonous 92 (*giwən / jjuən / y ü n) 'ample, numerous'. Such short-forms: the same graph minus the radical, are common in the Shī. Thus: »Their relatives are very numerous«. Cf. ode 214, phr. 93 »Ample are the yellow ones»; Lao 94, to which the comm.: y ü n y ü n = 95: »The flowers and leaves being ample (numerous)»; and particularly Chuang: Tsai yu 96 »The things are innumerable« (comm. = 97) — here y ü n 82 is clearly a short-form for 93, and the short-form is exactly the same as in our ode. — The context confirms D: 98 »Their relatives are very numerous, I think of my own solitariness«. The idea is the contrast between y ü n 'numerous' and t u 'solitary'. The Chuang ex. 96 is a strong corroboration.

547. Su su fang yu ku 99. Shīwen's ed. read su su fang ku (without yu).

A. Mao: su su 100 (*suk / suk / su) = 1 'mean'; Cheng: ku 2 = 3; thus: »(4 Those petty ones have houses), the mean ones have emoluments«. Fang 5 is then the common filling-out adverb. Erya: 6 »su - su and tsu - tsu = harassed and exhausted« (cf. gl. 524). This su - su (*suk / suk / su) probably refers to this ode: »The exhausted ones, the destitute, poor, mean fellows«. Li: Yü tsao: 8 »When he saw one whom he revered, he was modest and (reduced =) humble«, to which Cheng: 9 (*suk) = 10. — B. Lu (as revealed by an essay by Ts'ai Yung) reads 11, which (as expl. by the T'ang comm. Li Hien to Hou Han shu) meant: »The mean ones (have the wheel-naves side by side =) have their carriages going abreast« (vie with each other in driving fine carriages); fang 5 defined as = 12 'side by side', cf. Yili: Hiang shē, phr. 13 »He does not place the feet side by side«. — Both versions give good sense; but A forms a better par. to the preceding line and therefore seems preferable.

箱 10 箱謂之排 11 排 12 棊 輔 輔也 13 棊 14 輔 15 成其輔類 16 牙車 17 員于兩輔 18 員 19
 益 20 較已破碎乃大其輻 21 其云益乎 22 云 23 芸 24 云益 25 芸益 26 益 27 輻 28 輪 29 輻 30
 輪 31 鄭人來輪乎 32 昏姻孔云 33 員 34 云 35 旋 36 四時云下 37 運 38 還 39 還歸 40 其誰歸
 之 41 其誰云之 42 周旋 43 友 44 芸 45 芸其黃矣 46 芸芸各歸其根 47 華葉盛 48 萬物云云
 49 東多 50 昏姻孔云念我獨兮 51 數數方有穀 52 藪 53 陋 54 穀 55 稼 56 他他(他他)彼有屋
 57 方 58 速速登登惟求鞠 59 速 60 見所尊者齊邀 61 趣 62 登登 63 速速方穀 64 姪 65 不方

548. T'ien yao shi cho 14.

A. Mao paraphrases: 15 »(Heaven =) the king kills them, and those in office strike them«, word for word: »Heaven kills and those strike«. Y a o 16 properly means 'a premature death' (Shu, Tso *passim* etc., common). For c h o 17, cf. ode 7, phr. 18 »We beat it down« (sc. the pegs). — B. Cheng: »Heaven kills them, and he (sc. the king) strikes them«. — C. K'ung: c h o 17 = 19 'to slander, to blame', cf. Tso: Ai 17, phr. 20 »The eldest prince again slandered him«. The same w. is wr. 21 in Ch'u: Li sao. Etym. 18 'to strike' and 18, 21 '(to strike at, attack =) to blame' are one and the same word. Thus: »(Heaven =) the king kills them, those (in office) slander them«. — D. Chu: y a o 16 = 22, and c h o 17 = 23, the s h i 24 is object: »Disaster from Heaven hurts them«. — E. Lu (as revealed by an essay by Ts'ai Yung) read 25. This has caused Ma Juei-ch'en to interpret y a o - y a o = 'beautiful', as in ode 6 (see gl. 23), and c h o = 'to slander' (see C above), thus: »Though beautiful, they are slandered« (sc. the good and poor people). Very strained. — F. Another interpr. Chu has construed the sentence right, but y a o 16 does not mean 'disaster' but 'to kill', thus: »Heaven's (killing =) destruction strikes them«. This is proved by a par. in Shu, where we have this same t'ien y a o: Shu: Kao tsung yung ji 26 »It is not that Heaven prematurely kills the people; the people in the midst cuts off its own life«. — The Shu par. confirms the reading in version A against that in E. But it also eliminates interpr. A and C; and B is very forced.

549. Ko yi fu jen 27.

A. Mao: k o 28 (*kâ / kâ / k o) = 29 'will do, passable, all right', thus: »All is well with the rich people« — they are situated so that 29 it will do, they may get through. Mao thinks 28 *kâ and 29 *k'â are cognate words. — B. Tu Yü to Tso: Chao 8, where ode 194, phr. 30 is quoted, says: k o 28 = 31, thus here: »Fine (happy) are the rich people«. Tu evidently thought 28 *kâ was cognate to 31 *ka (both having the same phonetic 32). This has been accepted by Wang Yin-chi and Ch'en Huan. — Both etymologies are plausible; but there is no reason for abandoning the oldest interpr. (A).

Ode CXIII: Shi yüe chi kiao.

550. Shan chung tsu (suei) peng 33. Mao has no gloss to tsu.

Shiwen records the var. 34.

A. Cheng: tsu 35 (Shiwen: *dz'iwat / dz'iuat / tsu, the »old« reading *tsiwat / tsuët / tsu) = 36 'high cliff, crag'. Thus: »The crags of the mountain tops collapse«. The word 35 occurs in Han texts; in pre-Han literature I know only of one par.: ode 232, phr. 37 »How high-pointed (cragged) they are« (par. to 38 in the preceding st.). Here Shiwen says: »Mao reads *tsiwat / tsuët / tsu, Cheng reads *dz'iwat / dz'iuat / tsu« which shows that in our ode 193 above the »old reading« was that of Mao. The difference of reading between the two scholars corresponds to different opinion as to the etymology. Cheng thought 34, 35 was cognate to 39 *dz'wər / dz'uqi / ts'u ei and therefore read *dz'iwat; Mao thought it was etym. id. with 34 *tsiwat 'to end, to finish', for he defines it (in ode 232) as = 40 'the end, the limit, the utmost point' = the highest peak of a cliff (K'ung and later comm. have misunderstood this gloss of Mao's). — B. Ma Juei-ch'en: the preceding line was 41 »All the streams bubble up and rise«, and parallelism shows that 42 or 43 must be two verbs. The original graph was simply 34 (as Shiwen's variant), and this has been wrongly filled out into 35, it should have been filled out into 44; in short: 34 and 35 are loan char. for 44 *swəd / suqi / suei. Thus: »The mountain tops break and collapse«. — B is evidently right. Chung 45 already means 'top', and the addition of yet another 35 'crag, point' would be meaningless. Moreover, with A the balance (the rhythm) of the line is spoiled: shan chung tsu — peng; with B, it is quite normal: shan chung — suei peng.

551. Yen ts'i shan fang ch'u 46.

A. Mao: yen 47 = 'beautiful', shan 48, in Shuowen quoted 49, means 'to blaze, to be splendid' (Ts'i short-form 50, see below). The fang 51 has caused two interpr. α. K'ung: fang 51 = 52 'side by side', a well-attested meaning (see gl. 547); thus: 'The beautiful wife splendidly side by side (with the king) has her place'. β. Chu: fang 51 = 'now, just, then': 'The beautiful wife splendidly now has her place' — much inferior to α. — B. Lu (ap. Han shu: Ku Yung chuan) reads 53, this 54 expl. (by Yen Shi-ku) as a clan name: 'The wife (of the clan) Yen splendidly' etc. — C. Ts'i (ap. Chung hou chi Lo kie) reads 55, this 56 likewise expl. as clan name. — D. Shuowen (one version) inst. of ch'u 57 quotes ch'i 58, which, however, is vetoed by the rime. — B and C are supported by no anc. text, and A therefore seems preferable.

552. Yi ts'i Huang fu 59. Mao has no gloss.

A. Cheng: yi 60 (*iək / iək / yi) = 61 (*iəg / ji / yi), an interjection, cf. ode 277, phr. 62, thus: 'Oh! This Huang-fu!' Evidently Cheng thought 60 *iək was a loan char. for the phon. similar 61 *iəg. — B. Han (ap. Shīwen): yi 60 = 63. This 63 cannot have its ordinary meaning here. It would be tempting to take Han's 63 to be a short-form for Cheng's 61, but that is not correct. Chu says in our ode here: yi 60 = 'an initial particle'. We have it in Lun, *passim*, with an adversative nuance: 'however, or, but, or else', e. g. Lun: Tsī-chang 64 'It will do; but (however) that is the (branches =) adiafora'; followed by yi 65 we have it in Lun: Tsī-lu 66 'However (or, but) they may be the next' (cf. also ode 78, where 60...60 yi...yi means 'either...or' in the sense of 'now...now'). Now, for this yi 60 'however, but, or else' the char. 63 often serves as a loan char. Lun: Hūe er 67 'Does he seek it, or rather is it given to him?' was wr. 68 in the Han stone classics (as quoted by Tai Tung: Liu shu ku). And Ta Tai: Wu wang tsien tsu has 69 'The principles of Huang-ti and Chuan-hū, have they been preserved, or have they been neglected and can no longer be seen?' Here yi yi 70 is obviously the same as the yi yi 71 in Lun, phr. 66. So the yi 63 of the Han school means exactly the 'initial particle' of Chu. Thus: 'However, this Huang-fu...' — C. Ch'en Huan: yi 60 = 72 'beautiful, admirable', thus: 'Admirable is this Huang-fu'. Cf. ode 106, phr. 73 'How beautiful the forehead' (but when Ch'en thinks 60 *iək and 72 *iəd were 'similar in sound', he is wrong; they were simply synonymous). — C, of course, is quite possible; but there is no reason for abandoning the oldest interpr. (B, Han), which is well supported by par.

553. K'i yüe pu shi 74.

足 4 天天是極 15 君天乏,在位極之 16 天 17 極 18 極之丁丁 19 謬 20 太子又極之 21 詠 22
 禍 23 害 24 是 25 天乏是極 26 非天天民中絕命 27 寄矣富人 28 寄 29 可 30 寄矣能言 31
 嘉 32 加 33 山冢舉崩 34 卒 35 舉 36 崔嵬 37 維其卒矣 38 維其高矣 39 崔 40 竟 41 百川沸騰
 42 舉崩 43 卒崩 44 碎 45 冢 46 豔妻煽方處 47 豔 48 煽 49 偏 50 扇 51 方 52 竝 53 閭妻扇方處
 54 閭 55 刻妻煽方處 56 刻 57 處 58 熾 59 抑此皇父 60 抑 61 噫 62 噫嘻成王 63 意 64 可矣抑
 末矣 65 亦 66 抑亦可為次矣 67 求之與抑與之與 68 求之與意與之與 69 存乎意本忽而
 不可得見與 70 意本 71 抑亦 72 懿 73 抑若擗兮 74 豈曰不時 75 時 76 是 77 不時 78 今考不

A. Mao: *shī* 75 = 76, thus: »(However, this Huang-fu), how does he (say =) admit that he is not right (acts wrongly)». 75 **diäg* / *zi* / *shī* is cognate to and synonymous with 76 **diäg* / *zi* / *shī*, both in the sense of 'this' (very common) and in the sense of 'correct'. For ex. see below. — B. Chu: *shī* 75 = '(proper) season', thus: »How does he (say =) admit that he (is unseasonable =) is acting out of season». Pu *shī* 77 in this sense is common, e. g. Tso: Chao 1, phr. 78 »Now the lord is immoderate and (unseasonable =) acts out of season». — Since a few lines later there follows a complaint that the fields (neglected during the proper working season) are turned into marshes or weed-covered, B is certainly right. — We must examine here:

Ode 217. Er yao *ki shī* 79. A. Mao: *shī* 75 = 80 'good', an extension of meaning: correct > good: »Your viands are (correct =) good». Corresp. to this we have in st. 1 phr. 81 »Your viands are fine», st. 3 phr. 82 »Your viands are ample». — B. »Your viands are in season» would also make a good sense. It is a constantly recurring theme in the anc. texts that the viands should be those proper to each season. In Li: Yü ling this theme is fully treated, describing which foods are proper to each month. The parallelism. 1: Your viands are fine ~ 2: Your viands are seasonable ~ 3: Your viands are ample, would be quite good enough. But even Chu follows Mao here, and that certainly brings out the parallelism even better; it is safest to follow Mao.

Ode 170. Wei *k'ī shī yi* 83. Mao has no gloss. A. Cheng: »(The things, i. e. the eatables) are in season» (as B in the preceding). — B. Hu Ch'eng-kung: »(The things) are (correct =) good». This corresponds to the 84 in the preceding st. — In view of ode 217 above, B is preferable.

Ode 209. K'ung huei, *k'ung shī* 85. Mao has no gloss. A. Cheng: huei 86 = 87, and *shī* 75 = 88: »You have been very compliant, very observant of the proper seasons (for the sacrifices)». — B. Ma Juei-ch'en says *shī* 75 = 80 'good', and Ch'en Huan 75 = 76 'correct', thus: »You have been very compliant, very (correct =) good». — A is certainly more far-fetched.

Ode 220. Yi tsou er *shī* 89. A. Mao: *shī* 75 = 90 'those who hit' (in the shooting), properly = 76 'the correct ones', thus: »To (perform music for =) celebrate those of you who have been correct» (in the ritual shooting). Cf. Ta Tai: Yü tai tê (in a passage about the teaching of ritual shooting): 91 »Those who are correct (in the shooting) are rewarded by (the grant of) territories, those who are not correct are fined by (loss of) territories» (cf. Li: Shê yi: »Those who 92 hit the goal often are allowed to be present at the sacrifice . . . those who are often present at the sacrifice are rewarded by the prince . . . those who are often rewarded, get their territories augmented»). — B. Cheng: *shī* 75 = 93 'those whom one's heart reveres', thus: »To (perform music for =) celebrate those whom you 75 find correct» (approve of). — C. Chu: »In order to perform your seasonal» (sc. sacrifices). — A is best supported by the quite conclusive par. in Ta Tai (91). Moreover the *shī* 75 'correct' here balances the *neng* 93 a 'capable' in phr. 93 b a few lines earlier: »One celebrates each of you who has been capable» (in the shooting).

Ode 235. Ti ming pu *shī* 94. A. Mao: *shī* 75 = 76: »Was not the appointment of God (correct =) good!». — B. Chu: »Was not the appointment of God timely!». — Immediately before we have: »Though Chou is an ancient state, its heavenly appointment is new»; the context confirms B.

Ode 245. Hu hui tan *shī* 95. Mao has no gloss. A. Cheng: hu 96 = 97, paraphrasing: 98 »Is it that the fragrance is truly in season?». — B. Ma Juei-ch'en: hu = 99 'great', and *shī* 75 = 80 'good', thus: »The great fragrance is truly (correct =) good». For hu he refers to Kuang ya 96 = 99, and pretends to find this meaning in ode 290, phr. 100 'great old age', Yili: Shī kuan li, phr. 1 'great felicity'. Chu Tsün-

sheng has improved this by pointing out that just as *hia* 2 (*g'd / ya / hia) is loan char. for *hu* 96 (*g'o / yuo / hu) in ode 228, phr. 3 'Why should I not say so', so here 96 *g'o is loan char. for 2 *g'd 'far, far-reaching' (*hu* k' a o 100 = 'far-reaching old age', *hu* fu 1 'far-reaching felicity' id. with the *hia* fu 'far-reaching felicity' of ode 216), thus: 'The far-reaching fragrance is truly (correct:) good'. — B is strikingly plausible.

Ode 247. *Wei yi k'ung shi* 4. A. Cheng: 'Your dignified demeanour was very (timely:) suitable for the occasion'. — B. Ma Juei-ch'en: 'Your dignified demeanour was very (correct:) good'.

Ode 255. *Fei shang ti pu shi* 5. A. Cheng: 'It was not that God on High (here metaphor for the king!) was not (timely =) born at the right time*(!). — B. Chu: 'It is not that God on High (is not timely =) causes this bad time*(!!). — C. Ma Juei-ch'en: 'It is not that God on High is not (correct:) good'.

554. *T'ien tsu wu lai* 6.

A. Mao: The low ones are pools, the high ones are weed-covered, thus: 'Our fields are all pools or weed-covered (areas)'. — B. Han (ap. Yü p'ien): *wu* 7 = 8 'dirty, untidy' = weed-covered, thus: 'Our fields are all weed-covered'. — *Wu-lai* as a binome seems best.

555. *Yue yü pu ts'iang, li tsê jan yi* 9. Mao has no gloss.

There is an uncertainty as to how the Mao text ran. A. Cheng has it like 9: 'He says: I do not maltreat you, according to law it is like that' (the government has the right to impose work on the people). — B. Wang Su (ap. Shīwen) has it thus: 10 'He says:) they say that I am not good, but according to law it is like that'. — Version B, in which we have to supply a phrase ('he says') which is not in the text, is clearly inferior.

556. *Pu yin yi yilao* 11. Mao has no gloss.

A. Cheng: *yin* 12 (*? / ngiën / yin) = 13 'a particle expressing that one forces oneself, against one's will', thus: 'He did not even grudgingly leave a single old man'. No text par. — B. In the id. phr. 11 in Tso: Ai 16, Tu Yü says: *yin* 12 = 14, thus taking it to be a mere empty particle: 'He did not leave a single old man'. Similarly in Tso: Chao 28, phr. 15 'He will die together with them; I will let my lord hear of Sheng's and Tsang's death', where Tu again says that *yin* 12 is an 'initial particle' (= 14). Yet here *yin* may equally well be taken to mean: 'I wish to let my lord hear...', cf. C.; so there is no safe text par. — C. Another school (ap. Siao Erya, quoted by Shīwen): *yin* 12 = 16 'to wish, to be willing', thus: 'He was not even willing to leave a single old man'. Cf. Kyü: Tsin yü 17 'I wish to shield Chou Li'; Kyü: Ch'u yü 18 'I wish to place it in the ear' (to listen to it). — D. Han (ap. Shīwen): *yin* 12 = 19 *ngiën / ngiën / yin 'affable' (ex. of this in Lun: Hiang tang and Sien tsin), thus: 'He did not affably leave a single old man'. No text par. The gloss is based on the sound similarity of 12 and 19. — C is best supported and makes good sense.

節不時 爾般既時 善 爾般既嘉 爾般既阜 維其時矣 維其嘉矣 孔惠孔
時 惠 順 傳其時 以奏爾時 中者也 時有慶以地不時有讓以地 中多者
謂心所尊者 能 各奏爾能 帝命不時 胡與實時 胡 何 何芳與之誠不
得其時 大 胡考 永受胡福 遐 遐不謂也 威儀孔時 匪上帝不時 田
卒汙萊 汙 穢 曰予不穢禮則然矣 曰予不穢 不慙遺一老 慙 心不欲自
強之辭 且 鈞將皆死慙使吾君聞勝與臧之死也 願 慙庇州犁 吾慙寘之於

557. *Yi k ü t s ' u S h a n g 20*. Mao has no gloss.

A. Cheng: *K ü t s ' u* is an inversion of *t s ' u k ü*: »To go to live in» and he interpr.: »(He selected those who had carriages and horses) and with them went to dwell in Shang». This is grammatically impossible, unless we frankly declare the text to be corrupt and alter it into 21. — B. Wang Yin-chi: *k ü 22* (**k i o / k i w o / k ü*) is a mere »particle», so that 20 is equal to 23, thus simply: »And with them went to Shang». As a final particle we have this *k ü 22* in ode 26, phr. 24 »Oh sun, oh moon». As an enclitic on interrogative pronouns and adverbs it is common: Tso: Ch'eng 2, phr. 25 »who»; Li: T'an kung 26 »how» (Shiwen here reads *? / *k i / k i*, probably a speculation that it is equal to 27); Chuang: Ts'i wu lun 28 »how». In these cases it is cognate to 29 **g ' i o / g ' i w o / k ü*, e. g. Chuang: Ts'i wu lun 30 »how». But the position in the clause of our *k ü 22* here is quite different, and there are no conclusive par.; those alleged should all be expl. differently, see below. — D. Another interpr. Since the st. describes precisely the erection of a new city in Shang and Huang-fu's high-handed transfer of the population, it is obvious that *k ü 22* has its fundamental meaning here. But it means not only 'to dwell, to reside' but also 'to take up an abode, to settle', cf. ode 194, phr. 31 »Formerly when you went out to take up an abode (elsewhere)»; ode 241, phr. 32 »He settled to the south of K'i» etc. (common). Thus here: »(He selected those who had carriages and horses) and in order to take up an abode went to Shang». — We should examine further:

Ode 198. *Er k ü t ' u k i h o 33*. Mao has no gloss. A. Cheng: *k ü t ' u* = »those followers with whom you live», thus: »Your (dwelling followers =) clients, how many are they?». — B. Ma Juei-ch'en: *k ü 22* is a mere particle, the clause being equal to *er t ' u k i h o*. Ch'en Huan further takes *t ' u 34* in the sense of 'barely, merely', thus: »How many are you, barely». — No reason whatever for abandoning A.

Ode 265. *W o k ü y ü t s u h u a n g 35*. A. Mao simply says: *y ü 36* (**ng i o / ng i w o / y ü*) = 37 'border land'. Cheng further expounds: »Our settlements and border lands are all waste». — B. Ma Juei-ch'en: *k ü 22* is a particle, the line is equal to *w o y ü t s u h u a n g*. This is quite arbitrary. — C. Han (ap. Wai chuan) reads 38 »Our abode and service are entirely famine-fashion», the *y ü 39* **ng i o / ng i w o / y ü* meaning service with food and decorations etc. as described in the Wai chuan chapter. This is far-fetched. When the Han text had 39, this was probably a mere loan char. for the homophonous 36.

Ode 245. *S h a n g t i k ü h i n 40*. Mao has no gloss. A. Cheng: *k ü 22* = 41: »God on High (tranquilly:) placidly enjoyed» (the fragrance of the sacrifice). This sense of *k ü* is common, and we have it in this same ode 245, phr. 42 (»Tranquilly:) easily she bore her son». — B. Wang Yin-chi: *k ü 22* is a particle, the clause being equal to *S h a n g t i h i n*. Quite unfounded.

Ode 223. *S h i k ü l ü k i a o 43*. Sün: Fei siang quotes 44, the two char. 45 and 46 being interchangeable. Mao has no gloss. A. Cheng reads 45 **gl u / l q u / l o u* = 47 'to accumulate' (Erya: 48 = 49, yet no text ex.), and interpr.: »And so they (dwell =) remain and accumulate their (crimes of) arrogance». — B. Chu: *k ü 22* = 50 'to increase, accumulate' and 45 = 51, thus: »And so they accumulate their constant arrogance». Chu must have thought of Shu: Kao yao mo (Yi Tsi) 52 (Si-ma Ts'ien: »to change the abode») which the Sung school (Ts'ai Ch'en) interpr. »to exchange the hoarded goods»; cf. also Kyü: Tsin yü 53 »hoarded riches» (Wei Chao: 22 = 54). So Ch'u does not lack par., but »to hoard arrogance» is very far-fetched. — C. Ch'en Huan, simply skipping *k ü 22*, evidently again taking it to be a mere particle, and taking 45 (46 **gl i u / l q u / l ü*) = 55 'repeatedly' (common), interpr.: »And so they are repeatedly arrogant». — D. Ma Juei-ch'en has realized that 45 (46) cannot be a transitive verb (with Cheng) nor an adverb (with Chu and Ch'en), but that the *l ü - k i a o* must be a binome, and

he takes 45 = 56 'peak' (of which there are no early text ex.), and this would mean 'high', i. e. 'haughty', just as *kia o* 57 means 'high' and 'arrogant'. *Kü* 22 = 41, as in ode 245 above. Thus: »They are tranquil in their haughtiness and arrogance.» — E. Another interpr. The char. 45 is defined in *Shuowen* as = 58 'empty', e. g. *Lun*: *Sien tsin* 59 »Huei is well on his way; he is empty» (not: »he is often empty», cf. *Liu Pao-nan ad locum*). In our ode here 'empty' (just as very often its synon. 60) is taken in a pejorative sense: *lü - kia o* = '(empty:) worthless and arrogant'. For *kü* 22, cf. *Kyü*: *Tsin yü* 8, phr. 61 »Yang in his mode of living is respectful, he dare not be easy (negligent).» In our ode, as in the *Kyü* passage, it is a description of the character of certain persons, and just as there *kü - ch' u kung* 62 means »the mode of living is respectful», so here *sh i kü lü kia o* 43 means: »In their mode of living they are (empty:) worthless and arrogant» (*sh i* 63 being a mere particle, as *passim* in the *Shi*). — The *Kyü* par. 61 is decisive.

Ode 224. *Kü yi hiung king* 64. Mao has no gloss on *kü*. A. Cheng: *kü* 65 is a transitive verb: »He (the king) will (settle me =) place me in a miserable and dangerous (place)» (i. e. banish me to the border-lands!). — B. Chu: *kü* 65 = 66: »I shall only be miserable and pitiable.» No text par. — C. Ch'en Huan: *kü* 65 is »a particle»: »I shall thereby be miserable and endangered.» — D. Another interpr. To our line here corresponds in the preceding stanzas: 67 and 68. *Hou* »afterwards, in the end' is balanced by our *kü* 65 here; thus: »(In the settling down =) in the end I shall thereby be miserable and pitiable» (for 70, Mao = 71 'danger, endangered' no text support; the common meaning 'to pity, pitiable', as e. g. in ode 181, is here, with Chu, clearly preferable).

558. *Ch' an k' ou a o a o* 72.

A. Mao has no gloss here, but since in ode 179, phr. 73 »They count the footmen with great clamour» Mao says: *a o a o* 74 (**ngog / ngâu / a o*) = 75 'sound', he evidently means the same here: »The slanderous mouths are clamouring». — B. Cheng: *a o a o* 74 = 76: »The slanderous mouths are numerous». No text par. — C. Lu (ap. *Liu Hiang*) reads 77. This 78 (**ngog*) we had in ode 181, phr. 79 »Their woeful cry is (clamouring:) resounding». — A 74 and C 78 are homophonous, simply two ways of writing the same word. It is also wr. 80 (**ngog / ngâu / a o*) = 'to vilify' (properly: 'to clamour against') e. g. in *Lü*: *Huai ch'ung*.

Min mient s' ung sh i, see gl. 95. *Ch i king yu jen*, see gl. 286. *Yu yu woli*, see gl. 90.

559. *S i fang yu sien* 81.

A. Mao: *sien* 82 = 83 'surplus, abundance, affluence', thus: »In the four quarters there is affluence» (I alone dwell in grief). Cf. *Meng*: *T'eng Wen kung*, *hia* 84 »Out of the

耳¹⁹聞²⁰以居²¹徂向²²居²³以徂向²⁴日居月諸²⁵誰居²⁶何居²⁷其²⁸何
居²⁹誰³⁰庸詎³¹昔爾出居³²居岐之陽³³爾居徒幾何³⁴徒³⁵我居圉卒荒³⁶圉³⁷
至³⁸我居御卒荒³⁹御⁴⁰上帝居歆⁴¹安⁴²居然生子⁴³式居宴驕⁴⁴屢驕⁴⁵屢⁴⁶
斂⁴⁷攢⁴⁸聚⁴⁹益⁵⁰長⁵¹化居⁵²居賄⁵³蓄⁵⁴數⁵⁵嶮⁵⁶驕⁵⁷空⁵⁸回也其庶⁵⁹屢空⁶⁰
虛⁶¹缺也居處恭不敢安易⁶²居處恭⁶³式⁶⁴居以凶矜⁶⁵居⁶⁶徒然⁶⁷後予極焉⁶⁸後
予邁焉⁶⁹後⁷⁰矜⁷¹危⁷²讒口囂囂⁷³選徒囂囂⁷⁴囂⁷⁵聲⁷⁶衆多⁷⁷讒口咎咎⁷⁸咎⁷⁹
哀鳴咎咎⁸⁰咎⁸¹四方有羨⁸²羨⁸³餘⁸⁴以羨補不足⁸⁵以其餘為羨⁸⁶願⁸⁷無然歆羨

surplus supply what is insufficient»; Chouli: Siao si t'u 85 »Those who are supernumerary are considered as a surplus»; etc. (common). — B. Ma Juei-ch'en: In comm. on Wsüan (Yu T'ien t'ai shan fu) a Han school gloss is quoted: sien 82 = 86 'to wish, to desire', and Ma thinks that refers to this ode, thus: »In the four quarters they have their desires (fulfilled)» (I alone dwell in grief). But the Han gloss certainly refers on ode 241, phr. 87 »Do not indulge your desires like that». This, however, does not prevent ode 241 from being a good support for the B interpr. Sien 82 = 'to desire' is well attested: Lie: Yang Chu 88 »Why does he desire (covet) longevity», etc. — B requires to be filled out: »they have their desires» = they have their desires fulfilled. A gives a good and well-supported meaning as it stands.

560. T'ien ming pu ch'ê 89.

A. Mao: ch'ê 90 = 91 'way', and Cheng, expounding this, takes »Heaven» in the sense of »the king»: »The king's orders are not in accordance with the (right) way.» That is very unnatural, and Ch'en Huan explains Mao better thus: »Heaven's decrees are not following the (regular) way,» which would refer to the first theme of the ode, the eclipse. Mao builds on Erya, which says 92; for 93 'not acc. to the proper way' (Lu in ode 29), see gl. 78; for 94, same meaning, see ode 183, phr. 95. This means that Erya takes 90 (*d'iat / d'iat / ch'ê) to be loan char. for the homophonous 96 *d'iat 'wheel-track'; cf. Chouli: Tsiang shi, where 90 serves for 96 ('circumference of a cart-wheel'). — B. Chu: ch'ê 90 = 97 'even, equal', thus: »The decrees of Heaven are not (even =) just». Chu seems to build on Lun: Yen Yüan 98 »Why not take a ch'ê tax», to which Cheng: »Acc. to the Chou law one tenth was the tax, 99 it was called ch'ê; ch'ê means t'ung to penetrate, pass through, pervade, it was the (pervading =) general law of all the world». A common meaning of ch'ê 90 is 'to penetrate' (concrete e. g. in Tso: Ch'eng 16, phr. 100 »It [the arrow] penetrated seven buff-coat slips»), and 'pervading' would then mean 'equal to all'. This etymology is already doubtful for the technical term ch'ê 'tithe'. To apply it in our ode here (with Chu): »Heaven's decrees are not (pervading = equal to all =) just» is exceedingly strained. — C. Legge: ch'ê 90 has its well-established meaning of 'to penetrate', but in the sense of 'to penetrate with the mind, to understand', thus: »Heaven's decrees are (not to be penetrated =) impenetrable». Cf. Chuang: Ying ti wang, phr. 1 »(Penetrating =) perspicacious and clear-sighted». Etym. the same word is 2 *d'iat 'clear, limpid', properly 'transparent, possible to (penetrate =) see through'; cf. Chuang: Ta tsung po 3 »Thereafter he could be lucid (clear-minded) as the morning». — Whereas A means a loan char. speculation, C takes ch'ê in a regular sense of the char., with good text par.

Ode CXIV: Yü wu cheng.

561. Put sün k'i t'ê 4.

A. Mao (after Erya): tsün 5 (*tsiwan / tsiuën / tsün) = 6 ch'ang 'long, to prolong'. Cheng, expounding this, curiously refers it to the (not mentioned) king: »(Oh, wide and great Heaven), you (the king) do not (prolong =) continue its (Heaven's) virtue». Mao's idea probably was quite simply: »(The wide and great Heaven) does not prolong its grace (sending down death and famine» etc.). — B. Chu (likewise after Erya): tsün 5 = 7 'great': »(The wide and great Heaven) does not make great its grace». — The char. 5 fundamentally means 'great and fine horse' (Mu t'ien tsī chuan 1 and 5, Huai: Jen kien etc.) but it is etym. id. w. 8 *tsiwan / tsiuën / tsün 'eminent, grand' and is defined as = 7 by Mao in many odes. The Erya-Mao gloss here: tsün = ch'ang 6 'to prolong' is merely an extension of meaning of this fundamental sense: to make great = to increase = to prolong, which undoubtedly best suits the context here.

562. Min t'ien tsi wei 9.

Min.

The text of the Mao version is here uncertain. Shīwen reads *min* 10, and says that some versions with *hao t'ien* 11 are wrong. K'ung, however, has the latter, and since the preceding st. had *hao t'ien*, this seems most convincing. Yi Chou shu: Tsi kung also reads 12 *hao t'ien tsi wei*.

Tsi wei. Mao has no gloss.

A. Cheng: «Great Heaven dislikes your terrorism», taking *tsi* as a transitive verb with *wei* as object. — B. Chu: *tsi wei* is a binome = 13: «Great Heaven is maltreating». Ch'en Huan also takes *tsi wei* as a binome, but refers to the par. in ode 255, phr. 14, where Mao says: *tsi* 15 = 16 'to let people suffer', and *wei* 17 = 18 'to incriminate people'. It is really no use forcing the isolated words thus. Tsi-wei is evidently a binome practically equal to *wei* 17; in our ode here: «Great Heaven is terrific»; ode 255 «Terrific is God on High».

563. Shê pi yu tsuei, kifuk'iku 19.

Mao simply says *shê* 20 = 21, and this has been differently explained. A. K'ung: *shê* 20 (22) = 21 'set aside' in the sense of 'to let off', thus: «It (sc. Heaven, here meaning the king) lets off (pardons) those who have guilt, they have already undergone their (sufficient) punishment» (it does not destroy them entirely!). — B. Chu: *shê* 20 = 23 'to lay aside' in the sense of 'to let be, not speak of', thus: «Let alone (let us not speak of) those who have guilt, they have already undergone their punishment». — C. Ch'en Huan: Mao's *ch'u* 21 = 24: «It (Heaven) punishes those who have guilt...». But *shê* 20 (22) has no such meaning, unless, in a free way, 'to set aside' would mean 'to cast off, eliminate', thus: «It (Heaven) eliminates those who have guilt». — D. Another interpr. *Shê* 20 (22) means 'to leave aside' in the sense of 'not care about', as in ode 125, phr. 25 «Put them aside, put them aside» (do not care about them, sc. the words of liars). Thus: «It (Heaven) (leaves aside =) cares not about those who have guilt.» — The whole st. describes the blind severity of Heaven (which here is certainly not a metaphor for the king), and this confirms D: «Great Heaven is terrific, it does not ponder, it does not plan; it cares not about those who have guilt, they have already undergone their punishment; even such as these who have no guilt are all together made to suffer». This D interpr. of *shê* is necessitated by a par. in ode 264, an ode which is strongly kindred to our ode 194 here; there, as here, we have the antithesis: «(leaving aside =) not caring about this — do that»:

Ode 264. *Shê er kie t'i, wei yü sü ki* 26. A. Mao: 27 (Shīwen **t'iek* / *t'iek* / *t'i*) = 28, which shows that Mao took it to be a short-form for 29 **t'iek* 'distant'. How Mao understood the line is unknown. Wang Su expounds: «You (leave aside =) do not care about your *kie* great (principles) and *t'i* far-reaching (thoughts), you only feel hatred against us» (30 = 31). This, of course is hopeless scholastics. I wonder whether Mao did not, after all, have the idea that 27 the Ti barbarians (**d'iek* / *d'iek* /

何畏焉 天命不侮 10 侮 11 道 12 不通, 不蹟, 不侮, 不道也 13 不適 14 不蹟 15 念彼不蹟
 16 輒 17 均 18 盍侮乎 19 謂之侮 侮通也, 為天下通法 10 侮七札 1 物微疏明 2 澈, 而後
 能朝澈 4 不駁其德 5 駁 6 長 7 大 8 俊, 受天疾威 10 受 11 昊天 12 昊天疾威 13 暴虐
 14 疾威上帝 15 疾 16 病人 17 威 18 罪人 19 念彼有罪 既伏其辜 20 念 21 除 22 捨 23 置 24 治
 25 舍旃舍旃 26 舍爾介狄 惟予胥忌 27 狄 28 遠 29 遯 30 胥 31 相 32 遯矣 西土之人 33 爾 34

t i) and 29 *t'iek 'distant' were cognate words (*the distant ones*), cf. Shu: Mu shī 32 »From far away you are, people from the Western regions». If so, he may have taken the line thus: »You do not care about your great distant ones» (the foreign foes), which would come near to B next. — B. Cheng reads 27 in the ordinary way *d'iek / d'iek / t i: »You (leave aside =) do not care about your kie mail-clad Ti barbarians, but only have hatred against us». This is curious. The Ti were certainly not »mail-clad»; and the word er 33 'your' would be meaningless, if t i meant the Ti barbarians. — C. Ma Juei-ch'en: t i 27 is a pejorative, as most of the ancient names of foreign tribes, and Shuowen defines it as = 34 'immoral miscreants'; t i in our ode is a pejorative of this kind: »You (leave aside =) do not care about your great miscreants, you only have hatred against us» (your good people). This is ingenious, but there are no par. texts whatever where t i 27 was used in such a sense: it always means 'Ti barbarian', never 'miscreant'. — D. Another interpr.: t i 27 should, with Mao, be read *t'iek / t'iek / t' i, but it is a short-form, not for 29 'distant' but for 35 *t'iek / t'iek / t' i 'anxious, anxiety', thus: »You (leave aside =) do not care about your great anxieties (troubles), you only have hatred against us». The whole ode is one great lament over the distress and anxieties of the state. Cf. Ch'u: Kiu chang 36 »I am sad over the anxieties of the future» (comm. t' i t' i = 37 'grief and fear'). The word is etym. id. with 38 *t'iek / t'iek / t' i, e. g. ode 142, phr. 39 »In my heart I am (troubled:) grieved». The adj. kie 40 'great' is used with just such abstract nouns: 41 'great felicity', see gl. 374.

564. Lun s ü y i p' u 42.

A. Mao (after Erya): lun 43 (*liwən / liuən / lun) = shuai 44 'to lead on' (Ho Yi-hang to Erya thinks 44 should here be read *liwət / liuət / l ü, the gloss being a phonetic expl.: *liwən = *liwət; but that will not do, for Han, Lu and Ts'i, see C below, have correspondingly 45 *sliwət / siuət / shuai, which shows that 44 here had its reading *sliwət / siuət / shuai). On p' u 46 Mao has no gloss here, but we find it in ode 262: p' u 46 = 47 'to suffer, to cause to suffer', which means that Mao takes it to be a loan char. for 48, see C below. Thus: »(Even such as these who have no guilt) are involved and made to suffer». This means that lun - s ü 49 would be equal to s ü - lun 50 'mutually involved', for s ü 51 = 52 regularly stands before its verb. But such an inversion is grammatically impossible. — B. Cheng follows Mao as to lun - s ü, but takes p' u 46 = 53 'everywhere, all round, comprehensively': »(Even such as these who have no guilt) are involved so as to be all round» (all are made guilty). This is certainly no improvement. — C. Han (ap. Hou Han shu, with Li Hien's comm.) reads 54, the 55 defined as = 45 'to lead on', 51 = 52, and 48 = 47. The 55 is here a variant for 56 (both *xiwən / xiuan / h ü n), for on Han shu: S ü chuan the Tsin Cho comm. says: Ts'i, Han and Lu read 56 = 45. Hence h ü n - s ü 57 would mean the same as Mao's lun - s ü 49: »... are involved and made to suffer», and h ü n - s ü 57 would be an inversion of a s ü - h ü n 58 'mutually involved', which inversion, as already pointed out, is grammatically impossible (and yet Pan Ku in Han shu: S ü chuan, on the authority of Mao-Han, employs the phr. 57 in that sense!). — D. Huei Tung, realizing the impossibility of the inversion in the ancient interpr., and disregarding the Mao version entirely, interprets the Han-Lu-Ts'i version 56 *xiwən / xiuan / h ü n as a loan char. for 59 *xmwən / xuan / h ü n 'gatekeeper' (one punished for crime by amputation of legs and placed as gatekeeper), and s ü 51 = s ü - m i 60 'convict' (common word), thus: »(Even such as these who have no guilt) are made gatekeepers and convicts and made to suffer». Yet a *xiwən as loan char. for a *xmwən is of course out of the question. — E. Chu: lun 43 = 61; s ü 51 = 52; p' u 46 = 53: »(Even such as these who have no guilt) fall down together so that it is all round». For lun 43 = 'to fall down', cf. Ch'u: Yüan yu 62 »A slight frost falls down»; Ch'u: Kiu ko 63: »I (sc. the sun) descend». But

here, again, the *sü* 51 = 52 is grammatically wrongly placed; moreover the Han-Lu-Ts'i version is entirely disregarded. — F. Ma Juei-ch'en likewise refuses to accept the wrongly placed *sü* = *siang* 52 and takes *lun* and *sü* as two coordinated verbs. Under *lun* 43 Shuowen says: 64 'one meaning is 'to sink'; *sü* 51, acc. to Ma, is a short-form for 65, which he declares means 'to wet', and *lun* - *sü* 'to sink and wet' would be equal to *ni* 66 in Tso: Chao 26, phr. 67 'to be steeped in and enter into difficulties'; thus: 'Even such as these who have no guilt) are (immersed and wet =) steeped and made to suffer'. Indeed, to Shu: Wei tsai 68, the pseudo-K'ung comm. says (after Shuowen!) *lun* 43 = 69: 'Yin has sunk and perished'; but the par. is not safe, for Shī ki renders the passage 70 (the element 71 forming part of both 43 and 72, so either 43 is wrong for 72, or 72 for 43). As to *sü* 65, it means 'to strain wine' etc. (various loan functions), but never 'to wet'. Moreover, Ma entirely disregards the *hün* - *sü* of the Han-Lu-Ts'i versions. We may add that in ode 257, phr. 73 'Then all together you will come to (being mired =) being immersed' (in disaster), Ma should, if he were consistent, interpret: 'Then you will be steeped and come to being immersed'. But he fails to do so. — G. Another interpr. Mao's *lun* - *sü* 49 and Han-Lu-Ts'i *hün* - *sü* 54, 57 are evidently not identical (**liwən* being loan char. for **xiwən* or vice versa) but analogous expressions. *Lun* - *sü* (**liwən-sjö*) is an adverbial binome, a synonym-compound. *Sü* 51 regularly means 'mutually, together', also 'all together, all', e. g. ode 257, phr. 73, just quoted. The char. *lun* 43 has various meanings; one of them we have in the binome *hun* - *lun* 74 'confused, mixed', e. g. Lie: T'ien juei 75. 'The myriad things are confused, mixed, and not yet (separated:) distinguished'. The binome *lun* - *sü* 49 has this sense: 'Even such as these who have no guilt) are (indiscriminately:) all together made to suffer'. In the Han-Lu-Ts'i version *hün* - *sü* 57, the 56 **xiwən* / *xiuən* / *hün* 'fragrant herb' obviously must be a loan char. for another, homophonous word **xiwən*, and this **xiwən* must be synonymous with 76 **g'wən* / *ywən* / *hun* and with the following *sü* 51, the meaning being the same as Mao's *lun* - *sü*: 'mixed and together, indiscriminately, all together': *hün* - *sü* *yi p'u* 'are all together made to suffer'. In other words, *hun* - *lun* 74 (**g'wən-liwən*) - *lun* - *sü* 49 (**liwən-sjö*) and *hün* - *sü* 57 (**xiwən-sjö*) are synonymous adverbial binomes. Indeed 76 **g'wən* and 56 **xiwən* are two variations of the same word stem. A stem variation with and without the medial *i* is very common, e. g. 77 **nəp* 'to introduce': 78 **niəp* 'to enter'; 79 **ngäng* 'to raise': 80 **ngiang* 'to raise the face, look upwards'; 81 **nəg* 'then': 82 **niəg* 'then'; 83 **səng* 'to bear': 84 **siəng* 'family, clan'; etc. (153 more ex. in BMFEA 1934, p. 107). And a stem variation *g' - χ* is also well attested, e. g. 85 **g'o*, 'oh!', final exclamation particle': 86 **χo* 'to cry out, oh!'; 87 (88) **g'ian* / *yien* / *hien* 'conspicuous, manifest': 89 **xian* / *xien* / *hien* 'conspicuous, manifest'. So a stem variation 76 **g'wən* - 56 **xiwən* is in full order. In the line *lun* - *sü* (*hün* - *sü*) *yi p'u*, the *yi* 90 may seem curious, but there are many par., e. g. ode 257, phr. 91 'But that stupid man, in his madness is pleased'. — G alone obviates all the difficulties inherent in interpr. A—F. — We should study here:

淫辟 35 愁 36 悼來者之愁 37 憂懼 38 惕 39 心焉惕惕 40 介 41 介福 42 淪胥以鋪 43 淪 44
率 45 帥 46 鋪 47 病 48 痛 49 淪胥 50 胥淪 51 胥 52 相 53 徧 54 勳胥以痛 55 勳 56 蕪 57 蕪胥 58
胥蕪 59 閭 60 胥靡 61 陷 62 微霜下淪 63 反淪降 64 一曰沒 65 濟 66 溺 67 溺入於難 68 殷
其淪喪 69 沒 70 殷其典喪 71 罔 72 典 73 載胥及溺 74 淪淪 75 萬物相淪淪而未相離 76 渾
77 納 78 入 79 卬 80 仰 81 乃 82 而 83 生 84 姓 85 乎 86 呼 87 見 88 現 89 顯 90 以 91 經彼惡人覆

Ode 215. K ü n t s i l o s ü 92. A. Mao: s ü 93 (*sjo / sjuo / s ü) = 94 'all', as in ode 257, phr. 73 'Then all together you will come to being immersed'. Thus: 'The lords are joyful, all of them'. Similarly Lu (ap. Kia Yi: Sin shu, Li p'ien) says s ü 93 = s i a n g 52 'mutually, together': 'The lords rejoice together', thus operating with the same inversion of a s ü - l o (as in ode 298, phr. 95) into l o - s ü, as of a s ü - l u n 50 into l u n - s ü 49 which for grammatical reasons was refuted above. — B. Ma Juei-ch'en, who recognizes the impossibility of the inversion, thinks Mao never meant it: Kuang ya says k i e 94 = k i a 97, and he believes that Mao in his gloss meant s ü 93 = k i e 94 = k i a 97 'fine'. But s ü 93 certainly has no such meaning. — C. Cheng: s ü 93 = 98 'one who has talent and wisdom', thus: 'The lords are joyful and wise'. He takes s ü 93 to be a short-form of 99 *sjo / sjuo / s ü 'wise, clever' (Shuowen = 100), cf. Huai: Pen King, phr. 1 'They make sly and shrewd (plans)'. (When Cheng thinks that official titles in Chouli like 2 etc. are short-forms for this 99, this is certainly wrong: s ü means here 'to aid, assist', a common meaning of the char.). C is a desperate attempt to escape the difficulty: it would be quite impossible in the analogous line in ode 261, phr. 3 'The princes feast and are wise'; this is so obvious that there Cheng falls back on Mao's interpr.; he paraphrases 4 'They feast together!' — D. Chu: s ü 93 in these two odes (phr. 92 and 3) must simply be a final particle: 'The lords are joyful', 'the princes feast'. — A—C being quite impossible, we must accept D, in spite of the absence of par. texts. We may, however, (with Chu Tsün-sheng) recall the analogous final particle 5 *sá / sá / s o, so common in Ch'u.

565. Chou tsung ki mie 6.

A. The Mao version reads thus, but Cheng says Chou tsung = 7 Hao king, the Chou capital, thus taking Chou tsung as = Tsung Chou 8. Indeed, Tso: Chao 16, quotes 9 'Tsung Chou has been destroyed'. If the Mao version is not simply corrupted (as Ma Juei-ch'en thinks), with an erroneous inversion, its Chou tsung means 'the clan-place of Chou' (where its clan-temple is), which makes it id. w. Tsung Chou. — B. Chu: 'The house (family) of Chou has been extinguished'. This being obviously unreasonable, Legge translates: 'The honoured house of Chou is [nearly] extinguished' (!). — A is clearly preferable.

566. Mo chi wo yi 10.

A. Mao: y i 11 (*ziad / iäi / y i) = 12, thus: 'Nobody knows my toil'. — B. Another school (ap. Tso: Chao 16) reads 13, meaning the same. This y i 14 (occurring a. o. in ode 35) was *djad / i / y i, so the words, though synonymous, were by no means identical. When Ts'ie yün for 11 has two readings: iäi and i, it is because it alternatively took our 11 here to be a loan char. for 14, and then gave it a reading id. with that of the latter. But this was an erroneous speculation. As shown by the phonetic (15 *sjad) the only correct reading of 11 is *ziad / iäi / y i. — Undecidable whether the orig. Shī had *ziad or *djad in our ode.

567. Pi yen pu sin 16.

A. Mao: p i 17 = 18, thus: 'Lawful: just words are not believed'. Pi in this sense is very common, e. g. Shu: Kin t'eng 19 'If I am not lawful'; Tso: Chao 6, phr. 20 'If the people know that there are laws'; Li: Wang chi 21 'The minister of justice regulated the penal statutes and made clear the laws'; etc. — B. Another interpr.: p i 17 = 'ruler', thus: 'The words of the rulers are not reliable'. Pi 17 = 'ruler' is exceedingly common, particularly in the Shī, e. g. ode 215, phr. 22 'To all the rulers (chiefs) they are a pattern'; other ex. in odes 238, 249, 260, 261, 269, 282, 283, 305. — The whole context is a denunciation against the worthless princes and rulers, and the following line is a logical sequel to our line: 'The words of the rulers are not reliable, they are like those wayfarers who come nowhere'. This confirms B. — We should study here:

Ode 244. Huang wang wei pi 23. A. Cheng: pi = 24 'The august king was a (true) ruler. — B. Shīwen: pi = 18: 'The august king was a (law:) pattern'. — No reason to abandon the oldest interpr. (A).

Ode 254. Min chī to pi, wu tsili pi 25. A. Mao: pi 17 = 18. It is not clear whether this refers to the 1st or the 2nd or to both pi. Hence Mao's gloss remains obscure. — B. Cheng: the 1st pi should be read 26 p'i 'depravity', and Mao's gloss refers to the 2nd. Cheng interprets: 'Now when the people have many depravities, do not yourself (imagine that) you have established (proper) laws'. Indeed, in Hou Han shu, Yü p'ien, Yi ts'ie king yin yi, comm. on Wsüan etc. the 1st line is quoted 27. And though Tso: Süan 9 and Chao 28 quotes 25, the context there shows that the author took 17 to mean 26 'depravity' (17 as short-form for 26 is common, e. g. Tso: Chao 6); the Tso author understood the ode lines somewhat differently from Cheng: 'Now when the people have many depravities, do not yourself put up the law (to them)'. — C. Chu: 'Now, when the people have many depravities, do not yourself (also) start depravities'. — C is undoubtedly right in demanding that the char. 17 should have the same meaning in both lines.

Ode 256. Pi er wei tê, pei tsang pei kia 28. A. Cheng: pi 17 = 18, thus: 'Make (lawful =) just your practising of virtue, let it be good, let it be fine'. — B. Chu: pi 17 = 24, thus: 'Oh prince, in the practising of virtue, etc.' A vocative, resumed by a following er 'you': Pi! — er wei tê ... is very foreign to the style of the Shī. — C. Ma Juei-ch'en: pi 17 = 29, and wei 30 is an 'empty particle', the phrase being equal to 31: 'Make clear your virtue'. For pi 17 = 29, cf. Li: Li yün 32 '(Lay open =) make clear the right'. Here 17 is a short-form for p'i 33 'to open up', just as in ode 241, phr. 34 'He opened up and cleared' (the trees). It is not necessary to take wei 30 as an 'empty particle' (which is bad), but the line could mean: '(Open up =) make manifest your practising of virtue'. — The following: 'let it be good, let it be fine' refers to the quality of the virtue, and so does pi 'make just' acc. to A; a logical sequence which speaks in favour of A.

Jung ch'eng put t'uei, see gl. 184.

568. T'ing yen tsê ta, ts'an yen tsê t'uei 35.

Lu, ap. Sin sü, reads 36; 37 *tap and 38 *twab were synonymous ('to answer') and cognate words.

A. Cheng says: ta 37 = 39 'to oppose, resist, obstruct', thus taking ta 'to answer' in the sense of 'to answer back, to refute', and he takes t'uei as a transitive: 'to cause to withdraw'; thus: 'If there are (hearable words) words worth to be heard, you refute them, if there are criticizing words, you keep (the speakers) off'. — B. Chu: 'If (the king) listens to your words, you (simply) answer (but do not speak your whole mind), when

狂以喜¹²君子樂胥¹³胥¹⁴皆¹⁵于胥樂¹⁷嘉¹⁸有才知¹⁹諍²⁰知²¹設詐諍²²聞胥
大胥²³侯氏燕胥²⁴相與燕²⁵些²⁶周宗既滅²⁷鎬京²⁸宗周²⁹宗周既滅³⁰莫知我勸³¹
勸³²勞³³莫知我肄³⁴肄³⁵世³⁶辟言不信³⁷辟³⁸法³⁹我之弗辟⁴⁰民知有辟⁴¹司
寇正刑明辟⁴²百辟為憲⁴³皇王維辟⁴⁴若⁴⁵民之多辟無自立辟⁴⁶辟⁴⁷民之多辟⁴⁸
辟爾為德俾臧俾嘉⁴⁹明⁵⁰為⁵¹明爾德⁵²辟於其義⁵³聞⁵⁴啟之辟之⁵⁵聽言則答⁵⁶
言則退⁵⁷聽言則對⁵⁸答⁵⁹對⁶⁰距⁶¹凡百君子各敬爾身⁶²匪舌是出⁶³不得出是舌

there are slanderous words (against you), you withdraw into retirement». — C. Another interpr. There is a clear parallelism with the preceding st.; there we had 40 «Oh, you many lords, each of you be careful about your persons», etc., an unambiguously expressed exhortation. So our present line is also an exhortation: «All you many lords . . . when there are (hearable words =) words deserving to be heard, then respond, when there are slanderous words, then keep aloof».

569. Fei shê shī ch'ü 41.

A. Mao paraphrases 42: «I (do not =) cannot put out the tongue» (following after the words: «How pitiful, not to be able to speak»). Thus shê 'tongue' is the object of the verb. For the construction cf. ode 195, phr. 43 «They do not make-a-standard the ancient people», where sien min is likewise in accusative case, the object of ch'eng taken as a transitive verb. The idea that one «puts out» the tongue when speaking may seem funny to a modern phonetician, but cf. ode 264, phr. 44 «When a woman has a long tongue, she is the provoker of evil». — B. Cheng construes 45 «(The words) cannot come out on the tongue», thus taking shê in locative = 'on the tongue'. — C. Chu takes shê as the subject: «It is not (only) the tongue that brings out (the words)». — The par. adduced (phr. 43) decides in favour of A.

570. Yüan kip'eng yü 46.

«The odium reaches to one's friends». A. Chu (foll. by Ch'en Huan and Legge): «One excites the resentment of one's friends». — B. Another interpr.: «The odium (one incurs) reaches to (befalls also) one's friends». Cf. Tso: Sün 12, phr. 47 «If I cause the prince to bear anger, so that it (reaches to:) involves my city» etc. (very common). B is amply supported.

Shu sī k'ī hūe, see gl. 529.

Ode CXCV: Siao min.

571. Min t'ien tsi wei 48.

A. Mao has no gloss to min here, but in ode 65 he says that min 49 (*mīən / mīēn / min) is equal to 50 *mīwen / mīwēn / min 'to pity', thus: «The compassionate Heaven». This has been largely accepted by later comm. (Cheng Chung in comm. on Chouli even corrected Tso: Ai 16, phr. 51 into 52), but it is almost nonsensical in many contexts, e. g. in our ode here: «Compassionate Heaven is terrific»; Tso: Ai 16 phr. 51 «Compassionate Heaven is not commiserating»; Shu: To shī 53 «The not commiserating compassionate Heaven» (!). — B. The oldest definition of min t'ien is that of Erya: = 54 'the autumnal Heaven'. This has been variously explained: α. Chao K'ī on Meng: Wan chang = 'the dark Heaven' (foll. by Chu in our ode here); β. Ma Jung on Shu: To shī: min = 55 'the killing air' of autumn, thus: «The severe Heaven is terrific». — The idea connecting autumn with death and severity is very current in anc. texts, so B β seems most convincing. The word may be etym. id. with 56 *mīən / mīēn / min, Shuowen = 'strong, violent', see gl. 95.

572. Mou yü huei yü 57.

A. Mao: huei 58 = 59 'oblique, awry', and yü 60 (*gīwet / īuēt / y ü) = 61 (i. e. in the sense of 62) 'oblique, deflected', thus: «The counsels and plans are crooked and awry». The binome recurs in odes 256, 257, 265. Huei 58 'to turn round' in the sense of 'crooked, perverse' is common (e. g. Tso: Siang 23, phr. 63 «Villainous and crooked and not following the proper path»). For 60, cf. Sün: Fei shī er tsī 64 «cheating and bragging». To this Yang Liang says: «equal to 67 'false' (*kīwet / kīwet / k ü e), or read *gīwet / īuēt / y ü». In other words, Yang is not sure whether 66 is a mere short-form for 67 (then to be read *kīwet), or an independent synon. word, *gīwet. The latter is strongly confirmed by our Shī par., where ancient tradition has it that 60 is read

giwet* / *iüet* / y ü. Thus 65 **kiwet* and 66 **giwet* are two aspects of the same word stem, and 60 in our ode is a loan char. for 66 **giwet* 'oblique, crooked, perverse, false'. — B. Cheng, knowing that the char. 60 y ü properly means 'to follow' (Shu etc., see gl. 78), tries to bring the binome into accord with this: »The plans (of government) are awry and not following the virtue of Heaven! Word for word that would be: »The counsels and plans are crookedly following« (i. e. deviating from what they should be) — a hopeless attempt. — C. Han (ap. Shīwen) reads 67, this 68 (giwet* / *iüet* / y ü) defined as meaning the same 62 'oblique'. Han as quoted in comm. on Wsüan reads 69, and Ts'i (as revealed by a fu in Wsüan) reads 70. The char. 68 **giwet* is otherwise only known as meaning 'swiftly-flying, swift' (ode 132) and is evidently a mere loan char. for the phonetically similar 60 (66) **giwet* in A above. The 71 (**giwet* 'cave', common) and 72 (**xiwet* 'empty space', Ch'u: Kiu pien) are likewise loan characters. Cf. Erya: Shī shuei 73 »K u e i means a spring which h ü e ch 'u; h ü e ch 'u means obliquely coming out«. Here, evidently, in this pre-Han gloss text, the char. 71 should, after all, not be read **giwet* / *yiwet* / h ü e, as in its ordinary sense 'cave', but **giwet* / *iüet* / y ü, being a loan char. for our 60, 66 **giwet* 'oblique' as in A above.

578. Ho j i s i t s ü 74.

A. Mao: ts ü 75 = 76 'to destroy, be destroyed, collapse': «When will this collapse» (sc. the realm). Cf. Ts'ê: Chao ts'ê 77: (The clay statue said:) «If I meet with violent wind and soaking rain and am destroyed (collapse), I again revert to earth». — **B. Cheng:** ts ü 75 = 78 'to stop': «When will this stop» (sc. the misdeeds of the king). Ts ü 75 = 'to stop' is exceedingly common, e. g. ode 198, phr. 79 «The disorder would probably be quickly stopped». — The two meanings are etym. one and the same, the fundamental idea being 'to stop', hence 'cause to stop, make an end of, destroy'. But the question is precisely whether we here have to take it in the primary (B) or the secondary (A) sense. B is far more common. In the odes there are two more cases where ts ü unambiguously means 'to stop' (odes 198, 258). B therefore seems safest here as well.

574. Hi hi tsī tsī 80.

A. Mao: h i h i 81 (**xiəp* / *xiəp* / h i) = 82 'to cause trouble to the superiors'; t s i t s i 83 (**tsiär* / *tsiə* / t s i) = 84 'not bent on responding to the superiors', in short: h i h i t s i t s i = 'insubordinate and undutiful'. This agrees in a general way with Erya 85 = 86 'not doing one's duty'; and the very vague Han definition (ap. Shīwen) 87 = 87 'not good' says nothing contrary. Similarly in ode 265, phr. 88, Mao says t s i t s i = 89 'lazy and not doing one's work'. For h i h i 80 or 85, no text par. whatever in this sense. Did Mao take **xiəp* to be a loan char. for 90 **xiäp* / *xiəp* / h i e 'to throng, to constrain'? Or was Erya's definition based on the idea that **xiəp* often means 'to contract' as opp. to 91 'to expand' (wr. 92 in Lao etc., 85 in Sün: Yi ping), thus: (con-

也。匪先民是程，婦有長舌。言非可出於舌，怨及朋友，使吾懷怨，以及敝邑。昊天疾威，昊天閔之。昊天不弔，閔天不淑。不弔昊天，秋天殺氣。恣謀猶回遘，回邪。遘辟，辟姦回不軌。喬辛誦商之謀，猶回猷猷，回泐。回穴，穴泐。泐泉穴出，穴出仄出也。何日斯沮，沮壞。使我逢疾風，淋雨壞沮，乃復歸土。止亂庶遄沮，滄滄訛訛。滄患其上，訛不思程其上。翕翕訛訛，莫供職也。不善之兒，卑卑訛訛，廢不供事。脅，張，歛，恐，警。

tracting =) 'reserved' (unwilling to come forward and work)? For *tsi* 83 in the sense of 'lazy, undutiful', no text par. at all. Did Erya and Mao mean that 83 **tsiär* was a loan char. for 93 **tsiär* / *tsi* / *tsi* 'careless, licentious'? (In Sün: Fei shī er *tsi* a 94 has been interpr. as loan for 93, but the case is contested). — B. Lu (ap. Liu Hiang, in Han shu) reads 95 or (ap. Sün: Siu shen) 96, and from the context in both places it is clear that the Lu school took **xiap* (92, 96, 98) to mean 'to unite', and **tsiär* (88, 94, 97) to mean 'to slander, denigrate'. Chu expounds this further into: «Now they are agreed, now they defame one another», but that is far-fetched. The Lu idea certainly was: «They league together and are slanderous». For **xiap* 'to unite', cf. Shu: Kao yao mo 98 «to unite and receive» (comm. *hi* = 99); ode 164, phr. 100 «When brothers are (united:) concordant», etc. (common). When **xiap* (92, 98) means 'to contract, press together' (as stated above), it is an application of the same fundamental meaning (to unite > to bring together, concentrate); this **xiap* is one aspect of a great word stem 'to unite' (closely cognate to 99 **g'ap*, 1 **k'ap*, 2 **g'ep* etc.). For *tsi* 94, 95 = 'to denigrate, slander' cf. Li: K'ü li phr. 3 «He does not lightly speak ill of, denigrate (anybody)»; Chuang Shan mu 4 «He does not praise, he does not denigrate», etc. (common). — B is much better supported than A. So *tsi* means 'to slander' also in ode 265, phr. 88.

575. Yi yü hu chī 5.

Yi 6 is a particle equal to 7, as often. Mao has no gloss.

A. Cheng: *yü* 8 = 9 'to go', thus: «(I consider the counsels and plans), if one (goes =) follows them, where does one come?». In the Shī, *yü* 8 is very often an «empty particle», and it is often difficult to determine where it really means 'to go' or simply is a particle: even in the common phrase 10 «This young lady goes to her new home» there has been much discussion on this point. But there are many good ex. in which *yü* 8 clearly is the verb 'to go': Shu: Ta kao 11 «I respectfully go with them»; *ibid.* 12 «I will go and attack Yin»; ode 194, phr. 13 «You say: to go and take office . . .», etc. — B. Ch'en Huan takes *yü hu* 14 together, = 15. *Hu* 16 is common in the Shī, but in no other ex. is it governed by a preposition, which refutes Ch'en's idea. — A, which balances *yü* 'to go' against *chī* 'to come': *yi yü* — *hu chī*, is very plausible.

576. Shī yung pu tsi 17.

A. Mao: *tsi* 18 (**dz'iap*) = 19: «Therefore there is nothing achieved». — B. Han (ap. Wai chuan) reads 20 (**dz'ióg*), meaning the same. — B alone satisfies the rimes of the st. (**zióg*, *g'ióg*, *d'óg*). Mao's gloss has probably been inverted, and should run 21, and in consequence of this the *tsi* 18 of the gloss has erroneously crept into the text.

Ju fei hing mai mou, see gl. 357.

577. Fei ta yu shī king 22.

A. Mao: *yu* 23 = 24, and *king* 25 = 26 'norm' (here taken as a verb): «They do not make a norm the great (way:) principle». — B. Chu Pin, quoted with approval by Ma Juei-ch'en: «The great road they do not (go along =) follow». — *Yu* 23, 27 (two graphs that are interchangeable) is often defined as = 24 'way', but it always serves in the abstract sense of 'way, norm, method, plan', never in the concrete sense of 'road'. It is true that in Erya: Shī kung («Expl. of palaces») we have 27 = 24, and the context seems to indicate there that it really meant 'a road'; but there are no text ex. in support of this. In this same st. of our ode, the first line is 28 «How pitiful their making their plans», and in the whole ode *yu* constantly means 'plan, counsel'; it certainly means the same here. Moreover, the 2nd line is 29 «They do not *ch'eng* make-a-standard the ancient people», and then follows our 22. *Ch'eng* 30 (Mao = 31) properly means 'measure', here as a verb 'to make a measure, take as a standard', and the parallelism shows that Mao's *king* 25 = 26 'make a norm' is here correct. Thus: «They do not (make a norm the great counsels =) make the great counsels their norm».

578. Wei er yen shī cheng 32.

E r y e n 'near words' means superficial, shallow words.

A. Mao: »(Only shallow words do they listen to), only shallow words do they vie with each other (in uttering)«. — **B.** Cheng: »... only shallow words do they contest« (= dispute about). — **C.** Ma Juei-ch'en: cheng 33 (*t²seŋ / t²seŋ / cheng) is a short-form for 34 (*dz'ieŋ / dz'ieŋ / t²seŋ), which in Kuangya is defined as = 35: »Only shallow words do they (make fine =) embellish«. Cf. Kung-yang: Wen 12, phr. 36 »A flatterer who well adorns his words« (the comm. says t²seŋ = 37 'to choose', but 34 is fundamentally cognate to 38 *dz'ieŋ 'pure, fine', and rather, with Kuangya, means 'to make fine, adorn'). — C is an unnecessary loan char. speculation, 33 unaltered making good sense. A gives a better meaning than B.

579. Shī yung pu huei yü ch'eng 39.

A. Mao: huei 40 (*g'wəd / ruəi / huei) = 41 'to achieve'. This has been expounded by Cheng: 42; thus: 'Therefore they are not able to achieve it'. When Ma Juei-ch'en adds that 40 *g'wəd is loan char. for 41 *dzüwəd, this is phonetically impossible. The only alleged text par. (ode 265) of 40 in the sense of 41 is not conclusive, see below. — B. Ch'en Huan: huei 40 is a loan char. for 43, which he says means 41. This 43, however, has no such meaning, and I fail to see how a 44 can make any sense. — C. Another interpr. Huei 40 fundamentally means 'water breaking its banks, turbulent, violent' (see gl. 101), and here it is used with an extension of meaning: 'rushing, driving, pushing, energetic': 'They are like those housebuilders who take counsel in the road and therefore are not (rushing =) energetic in the achievement (of the work). — We should study here:

Ode 265. Ts'ao pu hwei mou 45. A. Mao: hwei 40 (*g'wəd) = 41, thus: »(In those years of drought) the plants are not achieved and luxuriant«. Li Fu-p'ing adduces in support Shuowen 46 = 47 'long', but there are no text ex. of this word. — B. Ts'i probably read 48: »(In those years of drought) the plants are not numerous and luxuriant«. 49 *giwəd / juəi / wei (hwei) fundamentally means 'class, group, several of the same kind' (Yi: Kua 11), secondarily 'numerous'. That this was the Ts'i school reading is revealed by a fu by Pan Ku (Han shu: Sü chuan) alluding to our ode: 50 »The branches and leaves are numerous and wonderfully luxuriant« (Yen Shi-ku 49 = 51), and therefore Cheng, correcting Mao after Ts'i, says: »Mao's 40 ought to be 49«. The Mao version's 40 as loan for 49 is really a text corruption due to the fact that a following line in the same st. runs 52 (see gl. 101), and from there 40 *g'wəd has erroneously crept in and been substituted for the phonetically similar 49 *giwəd in the 1st line.

Kuo suei mi chī, see gl. 142.

580. Min suei mi wu (hu) 53.

The char. 54 is read alt. **χmwo* / *χuo* / h u and **m̥iwo* / *m̥iu* / w u by both Ts'ie yüñ and Shīwēn.

歆歆誠誠¹ 喻喻告² 告³ 翁受⁴ 合⁵ 兄弟既翁⁶ 閭⁷ 洽洽⁸ 不苟⁹ 警¹⁰ 無警¹¹ 無警¹²
 伊于胡底¹³ 伊¹⁴ 維¹⁵ 于¹⁶ 往¹⁷ 之子于歸¹⁸ 予翼¹⁹ 以于²⁰ 于²¹ 代殷²² 維曰²³ 于仕²⁴ 于²⁵
 胡²⁶ 于何²⁷ 胡²⁸ 是用不集²⁹ 集³⁰ 就³¹ 是用不就³² 就³³ 集也³⁴ 匪大猶是經³⁵ 猶³⁶ 道³⁷
 經³⁸ 常³⁹ 猷⁴⁰ 哀哉為猷⁴¹ 匪先民是程⁴² 程⁴³ 法⁴⁴ 經⁴⁵ 通言是爭⁴⁶ 爭⁴⁷ 蟬⁴⁸ 善⁴⁹
 惟誠謙善蟬言⁵⁰ 撰⁵¹ 淨⁵² 是用不潰于成⁵³ 潰⁵⁴ 遂⁵⁵ 不得遂成也⁵⁶ 遺⁵⁷ 不遺于成⁵⁸
 草不潰茂⁵⁹ 價⁶⁰ 長⁶¹ 草不重茂⁶² 震⁶³ 柯葉震而重茂⁶⁴ 盛⁶⁵ 無不潰止⁶⁶ 民雖靡⁶⁷

A. Mao has no gloss on *wu* here, but he had it in ode 191, phr. 55 'They will then not enjoy great offices', where Mao says: *wu* 54 (Shiwen **mīwo*) = 56 'thick, ample, rich'. Thus here: 'Though (the population is not big, ample =) the people are not numerous'. Wang Su also expl. the Mao version here thus, for he says 54 = 57 'big' (though Shiwen says Wang read **χmwo*). For par., besides ode 191 just quoted, cf. ode 237, phr. 58 'The plain of Chou was very ample', where Mao says 54 (Shiwen **mīwo*) = 59 'beautiful', but Cheng better = 60 'fat and beautiful', the fundamental sense being 'ample, rich'. Cf. also 61 **mīwo* / *mīu* / *wu* 'big house' (Kuan: Ts'i ch'en ts'i chu); Li: T'ou hu 62 'Do not be (**χmwo* great =) overbearing or arrogant'; ode 198, phr. 63 'The disorders are so great as this' (64 **χmwo*, Shiwen var. 65 — when Cheng here takes 64 ~ 65 = 'arrogant': 'you are disorderly like this, and arrogant', he misunderstands the rhythm). — B. Cheng: *wu* 54 = 66, thus: 'Though the people have no law'. No text par. In Han shu a char. 67 serves as variant for 68 'rule, pattern', which may have given Cheng this idea. But of that 67 there are no pre-Han text ex. — C. Han (ap. Shiwen) reads 69, defining it as = 70 'of no considerable quantity', the meaning thus the same as Mao's: 'Though the people are not numerous'. Similarly in ode 237 Han (ap. comm. on Wsüan) reads 71, meaning same as Mao (72 = 59, i. e. 'fat and beautiful, ample, rich') 'The plain of Chou was very ample'. The char. 72 was **mwag* / *muñi* / *m ei*. Cf. Tso: Hi 28, phr. 73 'The plains and fields are ample (rich)', where 74 **mwag* / *muñi* / *m ei* is the same as our 72 here. — B should be rejected, since it lacks support. A and C are both plausible and well supported, and give the same sense. But Han's (C) **mwag* suits the rime system better than Mao's (A) **mīwo* (or **χmwo*). Particularly is this so in ode 237, rimes 75 **mwag*: *diæg*: *mīüg*: *kīwæg* — a 54 **mīwo* in the 1st line would break the system. In our present ode we have rimes 76 **iæg*: *pīüg*: *mwæg*: *mīüg*. If we accept Mao's 54 **mīwo* in the 3rd line, we shall have to say that only 1 : 2 : 4 are rimes, which is admissible but less satisfactory.

581. *a.* Huo sheng huo fou 77;
 β. Huo chē huo mou 78;
 γ. Huo su huo yi 79.

Cf. glosses 447 and 481.

A. The commentators take all the adjectives *sheng*:*chē*:*mou*:*su*:*yi* as laudatory epithets: 'Some are wise, some are not; some are clever, some are good at counsels; some are respectful, some are (governed =) orderly'. This is because that very enumeration of virtues recurs in Shu: Hung fan, though in a different order: 80. But then there is a glaring inconsistency in the 1st line: 'some are wise, some are not', corresponds badly with the rest: 'some are clever, some are good at counsels', etc., where both members are praising. Mao attempts no explanation of this, but Cheng has been troubled by the halting parallel, and takes *huo fou* 81 'some are not' to mean: not so good as the wise ones but still 82 enlightened, thus: 'Some are wise, some (are not =) are (merely) enlightened'. A very amusing trick. — B. Another interpr. To the antithesis in the 1st line must correspond similar contrasts in the following lines: 'Some are wise, some are not; some are clever, some are (merely) plotting; some are respectful, some are (merely) (governed:) forced to obedience'. In other words, even in an unsettled and small state, there are both good and bad men, and the prince ought to discern whom he should employ. — B alone makes the st. consistent. The Shu: Hung fan par. of course is not conclusive in favour of A, for if there is any connection at all between the two texts (which is very doubtful), it may simply show that the early author of the Hung fan misunderstood the ode in the same way as later on Mao and his followers did.

Ode CXCVI: Siao yüan.

582. Han fei li t'ien 83.

Han 84 means 'wing'. When Mao says han 84 = 85 'high', this is a free paraphrase: 'to wing it' = 'to fly up high'.

A. Mao (after Erya): li 86 (*liad / lei / li) = 87: »It flies up and reaches Heaven». Cf. ode 299, phr. 88 »The prince of Lu has come to it»; Shu: Lo kao 89 »Without consideration of the distance, they will therefore come to you». In our ode here, Lu (ap. a fu by Yang Hiung) has the same reading as Mao. — B. Han (ap. comm. on Wsüan) reads 90, to which Sie Han: li 91 (*liad / liäi / li) = 92 'to attach to, come into contact with', thus: »It flies up and touches Heaven». Cf. Chuang: Ta tsung shi 93 »You dream that you are a bird and (touch:) reach Heaven» (comm. 91 = 87). The Han gloss 91 = 92 is due to a par. in ode 224, phr. 94 »There is a bird which flies high, it even (touches:) reaches Heaven» (Cheng: 95 = 87). 95 (*b'iuo / b'iu / fu, not identical but synonymous with and cognate to 92 *b'iu / b'iu / fu) means 'to attach to, to apply' in Tso: Hi 14, and 'to approach, come near to' in Tso: Yin 11 and Hi 25 etc. — Li 86 (*liad) was not a loan char. for li 91 (*liad), nor vice versa, but the two synonymous expressions 96 and 97 were evidently both current. In the Shi the former was more in use. In our ode both the Mao and Lu versions had 96; it recurs in ode 178, phr. 98 (there we know of no other variant), and in ode 239, phr. 99 we happen to know that both Han (ap. comm. on Wsüan) and Ts'i (ap. Li: Chung yung) read 96 just as Mao did. So for the odes A is better supported.

Ming fa pu mei, see gl. 262.

583. Jen chi ts'i sheng 100.

A. Mao: ts'i 1 = 2 'straight, correct', thus: »Men who are correct and wise»; so also Erya: 1 = 3 'holding the middle way, correct'. This builds on the fundamental meaning of ts'i 1 'even' = 'well-adjusted'. The binome ts'i-sheng is a standing phrase, e. g. in Tso: Wen 2, Wen 8. — B. Chu (after Tu Yü on Tso: Wen 2): ts'i 1 = 4, thus: »Men who are grave and wise», Though he does not say so, this interpr. would entail that we should have to read 1 ch'ai. C. Wang Yin-chi points out that ts'i 1 (Erya = 5) often means 'quick, nimble, quick-witted', i. e. intelligent, and since ts'i sheng here stands as contrasts to the 6 »those (darkened =) ignorant and stupid ones» in next line, it obviously refers to the intelligence; thus: »Men who are quick-witted and wise». Cf. Sün: Ch'en tao 7 »Quick like the echo»; Sün: Sing ngo 8 »Quick-witted and nimble-minded». Indeed, when Sün: Siu shen says 9 »He who is intelligent without limit, he is a sage», where the binome ts'i-ming makes it clear that ts'i refers to the ming 'understanding', intelligence, he probably alludes to our ode here, which shows that this interpr. of ts'i is older than Mao's. — C is quite convincing. — We should observe here also:

脛脛脛脛則無脛仕脛厚脛大脛周原脛脛脛美脛肥美脛廡脛毋脛毋脛教脛亂脛如此脛無
 悔脛悔脛法脛撫脛橫脛民雖靡脛脛脛無脛然何脛周原脛脛脛脛脛原田每脛每脛
 脛脛脛脛脛脛止否脛脛脛或否脛或否脛或否脛或否脛或否脛或否脛或否脛或否脛
 寶脛翰飛戾天脛翰脛高脛戾脛至脛當侯戾止脛無遠用戾脛翰飛厲天脛厲脛附脛
 汝夢為鳥而厲乎天脛有鳥高飛亦傳于天脛傳脛戾天脛厲天脛其飛戾天脛驚飛戾
 天脛人之齊聖脛齊脛正脛中脛肅脛疾脛彼昏不知脛齊給如響脛齊給便敏脛齊明

Ode 260. Chung shan fu ts'u ts'i shī ch'uan k'i kuei 10.

A. Mao and Cheng have no gloss on ts'i, which shows that they take it as the ordinary state name: «Chung-shan-fu marched to Ts'i, and quick was his returning». — B. Another school. To Erya: ts'i 1 = 5 'quick', Kuo P'o adduces this ode as a text ex.: Chung-shan-fu ts'u ts'i, which shows that he interpreted: «Chung-shan-fu's marching was rapid, and quick was his returning». — B is quite plausible, and even tempting because of the parallelism between the two lines. Yet immediately before it was said: «The king ordered Chung-shan-fu 11 to wall the city in that eastern region», which must evidently be combined with our Ts'i here. A, therefore, seems safer.

584. Yin tsiu wen k'o 12.

A. Mao has no gloss here, but in st. 6, phr. 13 he says: wen wen 14 (*wən / 'uən / wən) = 14 'harmonious and soft', thus here: «When drinking wine, they are mild and self-controlled». This wen 14 fundamentally means 'warm', and the extension of meaning 'mild, gentle' is very common (odes 28, 128, 220, 301), e. g. Tso: Chao 12, phr. 16 «Outside there is strength, inside there is mildness», etc. — B. Cheng expounds 14 by 17, which binome is the same as 18 or 19, which in Han and later texts means 'helpful, courteous'. Hence Cheng read 14 *'iwan / 'iuan / y ü n. He has the same idea about 14 wen as a loan char. for 20 y ü n in Li: Nei tsé and Li: Li k'i. But there are no pre-Han text ex. whatever of such a meaning of 20 or 21. — A is much better substantiated.

585. Yi tsuei ji fu 22.

A. Cheng: «As soon as they are drunk, they consider themselves from day to day ever more rich» (23 = 24). — B. Chu: «They are wholly intent on getting drunk and from day to day to a higher degree (23 = 25). — C. Ma Juei-ch'en: yi 26 is «a particle»; fu 23 (*p'üg / p'iu / fu) is loan char. for 27 (*b'ük / b'uk / fu), Shuowen = 28 'full', cf. Fang yen 29 (*p'iek / p'iek / pi) = 28 'full', and Kuangya 30 (*p'iek / p'iek / p'i) = 28 'full'. Thus: «They get drunk and daily more full». But of these dictionary words and meanings there are no pre-Han text ex. whatever. — D. Wang Sien-k'ien: fu 23 'rich' is taken in a figurative sense, as in Lun: Yen Yüan 31 «Rich, indeed, are those words» (to which K'ung: fu = 32 ample): «They (uniquely get drunk =) do nothing but get drunk, and are daily more (rich =) self-important». — In the preceding line we had: «Men who are quick-witted and wise, when drinking wine are mild and self-controlled». The antithesis comes here: Those ignorant and stupid ones are self-important, as a contrast to self-controlled. This confirms D.

586. Kuo lo fu chi 33.

A. Mao: fu 34 (*b'üg / b'iu / fu) = 35 'to hold, to carry'. More precisely fu means 'to carry on the back' (odes 190, 245). Thus: «(The mulberry insect has young ones), the solitary wasp carries them on its back». — B. Ma Juei-ch'en: fu 34 (*b'üg) is a loan char. for 36 *p'üg / p'iu / fu 'to hatch, to rear': «The solitary wasp rears them». A quite unnecessary loan speculation.

Shī ku sī chī, see gl. 497.

587. Wo ji sī mai er yue sī cheng 37.

All comm. agree that mai and cheng both mean 'to go forward'. But there are all kinds of speculations. A. Cheng: wo refers to «the king» (who is not mentioned in the whole ode!): «Every day I (sc. the king) come (to the court), every month I go (to the temple, inaugurating the month)» — frightful scholastics. — B. Chu: er 38 = 'you': «Since I (come on:) advance every day, you also every month (advance:) progress». — C. Legge: «My days are advancing, your months are going on». — D. Ch'en Huan: the phrase is a close par. to ode 288, phr. 39 «I will every day progress and every month advance». There it is said of advance in studies and understanding,

and so it is here, as shown by the context, thus: »We (come on:) advance every day, we (go forward:) progress every month». — C is strikingly plausible.

Kiao kiao sang hu, see gl. 321.

588. Ai wo tien kua 40.

A. Mao: tien 41 (Shīwen *d'ien / d'ien / tien, rising tone) = 42 'to exhaust', thus: »Alas for our exhausted and solitary ones». Ma Juei-ch'en and Ch'en Huan point out that the word 43 *d'ien / d'ien / tien (rising tone) 'to destroy, cut off' in ode 268 by Mao (after Erya) is defined as = 42, and they think that Mao took 41 (ordinarily read *d'ien / d'ien / t'ien, even tone = 'to fill') to be a loan char. for 43, and that this has determined Shīwen's reading *x / d'ien / tien (rising tone). If so, we should have to reconstruct Shīwen's form into *d'ien / d'ien / tien, not into *d'ien / d'ien / tien. But that is unlikely. The phonetic 44 belongs to the -en class, not to the -an class, and Mao's version would not have a 41 as loan char. for a 43 *d'ien. Lu Tè-ming (Shīwen) did not have the idea that 41 was loan for 43, for then he would not have said 45 but 46. His gloss shows simply that he followed a tradition that the word should have an initial d', and the phonetic 44 shows that this goes back to an Archaic *d'ien, not a *d'ian. — B. Chu: 41 (*d'ien / d'ien / t'ien 'to fill') is a loan char. for 47 *tien / tien / tien (even tone) 'suffering' (existing e. g. in ode 265), thus: »Alas for our suffering and solitary ones». This is an unnecessary sound alteration, against the old tradition (Shīwen) that the word should have initial d' and rising tone. Mao's 41 *d'ien (rising tone) 'exhausted' and this 47 *tien (even tone) 'suffering' of ode 265 are not identical but cognate words, two aspects of the same word stem. — C. Han (ap. Shīwen) read 48, this 49 (*t'ien / t'ien / ch'en) defined as = 50 'to suffer', thus: »Alas for our suffering and solitary ones». Cf. Kyü: Yü yü 51 »The sick and suffering, poor and pained ones». — A and C are both plausible. Undecidable whether A *d'ien or C *t'ien best repr. the orig. Shī. — We compare:

Ode 258. Hu ning tien wo yi han. 72. A. Mao reads 47: »why does one (sc. Heaven) make us suffer by drought», this 47 (*tien / tien / tien) by Cheng defined as = 53 (as in ode 265). — B. Han (ap. Shīwen) reads 74, meaning the same; the Han school definition 49 = 55 (after Erya 56 = 55!) is clearly erroneous. — Here again it is undecidable whether *tien or *t'ien best repr. the orig. Shī.

589. Yi an yi yü 57.

Mao says simply: a n 58 (*ngân / ngân / a n) = 59 'litigation, lawsuit'. This means that it is loan char. for 60. Han (ap. Shīwen) reads 61, and says that 60 (*ngân / ngân / a n) means a provincial prison, whereas y ü 62 means a prison in the capital. Just as 62 means both 'litigation, lawsuit' and 'prison', so *ngân must have meant both, and Mao's definition does not conflict with that of the Han school. Y ü - a n 63 means 'prison'

而不竭聖人也 10 仲山甫但齊式遄其歸 11 城是東方 12 飲酒溫克 13 溫溫恭人 14 溫 15
和柔克 16 外疆內溫 17 溫稿 18 德籍 19 醴籍 20 釀 21 釀 22 釀 23 釀 24 釀 25 釀 26 釀
27 釀 28 滿 29 備 30 備 31 富哉言乎 32 蓋 33 螺贏負之 34 負 35 持 36 孚 37 我日斯邁而月斯
征 38 而 39 日就月將 40 哀我填寡 41 填 42 蓋 43 珍 44 真 45 填 46 徒與反 47 填 48 哀
我疾寡 49 疾 50 苦 51 疾病負病者 52 胡辜疾我 53 以早 54 病 55 胡辜疾我 56 以早 57 重 58 珍 59
宜片宜獄 60 片 61 訟 62 行 63 宜 64 宜 65 宜 66 宜 67 宜 68 宜 69 宜 70 宜 71 宜 72 宜 73 宜 74 宜 75 宜 76 宜 77 宜 78 宜 79 宜 80 宜 81 宜 82 宜 83 宜 84 宜 85 宜 86 宜 87 宜 88 宜 89 宜 90 宜 91 宜 92 宜 93 宜 94 宜 95 宜 96 宜 97 宜 98 宜 99 宜 100 宜

in Sün: Yu tso. A. Yi 64 is taken by K'ung, Chu etc. in its common sense of 'to be suitable': »(Alas for our exhausted and solitary ones), they are suitable for (worth no better than) custodies and prisons» (sc. in the opinion of the cruel officials). — B. Cheng: yi 64 = 65 'still attaining to', and he paraphrases: (these solitary ones) 66 »they will still have prison and litigation affairs». Ma Juei-ch'en concludes that Cheng's text version had 67, an original ts'ie 68 having been corrupted into the similar char. 64 in the current editions. But yi 64 is not a corrupted ts'ie 68, for the reading yi 64 is exceedingly well attested in all early quotations (Yen t'ie lun, Wei Chao's comm. on Han shu, Shuowen, Feng su t'ung yi etc.). Cheng's meaning was quite different: yi 64 = 'liable to': »(Alas for our exhausted and solitary ones,) they are liable to be imprisoned». Cf. Tso: Ch'eng 6, phr. 69 »He is liable not to be able to endure long». — In A you have to supply something which is not in the text (»in the opinion of the officials»); B is therefore better. — We should study here further:

Ode 6. Yi k'ishikia 70. Shikia may have several meanings. Shi means both 'chamber' (odes 99, 124) and 'house' (odes 50, 155); kia means 'house', 'home' and 'family'; and shi-kia as a binome may mean 'family' (ode 17). A. Mao: »(This young lady goes to her new home), she is suitable for (having) her chamber and house», i. e. she is of the right age for marrying. This interpr. is not applicable to the almost identical phrase in ode 164 (see below), and therefore excluded (quite different meanings to the same phr. in the two odes are very unlikely). — B. Ts'i: »She will order well her chamber and house». This interpr. is attested as early as in Li: Ta hüe, which quotes ode 6: 3, phr. 71 and expounds: 72 »She orders well her house-people, thereafter she can instruct the people of the (whole) state». Cf. Tso: Siang 31, phr. 73 »to preserve the clan and rightly order the family», which again should be compared with Shu: K'ang kao 74 »Thereby preserve and govern (regulate) the people», ode 172, phr. 75 »May you preserve and govern well your descendants» (cf. gl. 447); 76 and 77 are evidently synon. expressions. — C. Wang Sien-k'ien: »She will find peace in her chamber and house». Indeed, yi 64 may sometimes mean 'to find suitable, approve of, be satisfied with', cf. Li: Nei tsê 78 »When the son is satisfied with his wife». — D. Waley: »She brings good to house and family». I can find no text support for this. — B is far best supported.

Ode 164. Yier shikia, loer ts'inu 79. From what was adduced under ode 6 above it follows that we should translate: »Order well your chamber and house, give joy to your wife and children».

Ode 173. Yi hiung yiti 80. In the light of ode 6 above, and the regular use of yi 64 in the sense of 'to govern well, to regulate', as referring to the members of the household, we have to interpret (with Chu): »(He regulates his brothers =) he sets an example to his brothers».

Tsi honeng ku, see gl. 491.

590. Wen wen kung jen, ju tsi yü mu 81.

A. Mao says: 82 »fearing to fall down». Thus: »Be mild and respectful (men), as if perched on a tree», fearing to fall down, hence cautious and prudent. This idea is due to the par. with the following: »be fearsome and careful, as if (approaching =) on the brink of a valley» etc., and it has been accepted by all later comm. — B. Another interpr. If it were really the intention of the poet to depict a dangerous position by »perched on a tree», it would be exceedingly curious to say: »be mild and respectful». Now tsi 83 is regularly used, in the Shi, of birds settling on trees (odes 2, 121, 162, 178, 187 etc.), and the simile here has nothing to do with the »fear of falling down», for which there is no need to be »mild», but depicts the harmoniously mild and friendly aspect of the birds peacefully settling together on a tree: »Be mild and courteous (men), like (birds) settling together on a tree».

Ode CXCII: Siao p'an.

591. P'an (fan) pi yü si 84.

A. Mao: p'an 85 (*b'wän / b'udn / p'an) = 86, thus: «Joyous are those crows». Mao took the char. 85 (ordinarily *b'ian / b'ian / pien 'cap') to be loan char. for 87 *b'wän 'joy' (see gl. 160). — B. Chu: 85 = 88 'the appearance of flapping the wings in flying', thus: «Flapping (their wings) are those crows». This means that Chu (in spite of his giving the reading p'an!) took 85 to be a short-form for 89 *b'ian / b'ian / pien 'to clap the hands' (ex. in Ch'u: T'ien wen, Lü: Ku yüe). — C. Another interpr.: 85 is a short-form for 89 in the reading *p'iwän / p'iwvn / fan, which is the same word as 90 (*p'iwän) 'to fly', thus: «Flying are those crows». Cf. ode 289, phr. 91 «Flying is a bird», to which Shíwen: 89 read *p'iwän / p'iwvn / fan; here Han (ap. comm. to Wsüan) reads 92, defining 93 = 94. Cheng (probably knowing the Han variant) paraphrases 89 by 93. — In our ode C is obviously right, as proved by this par.

Kuei fei ch'í ch'í, see gl. 271; min mo pu ku, see gl. 491.

592. Kü wei mou ts'ao 95.

Mao says simply: k ü 96 (*k'ók / k'uk / k ü) (var. 97) = 98 'to exhaust', cf. gl. 253 and gl. 100. This has here been differently expounded. A. K'ung takes k ü = 98 in the sense of 99 'exhaustingly, entirely': «(Even is the road of Chou, but) it is entirely rank grass» (all overgrown with rank grass). Cf. Hanfei: Yang k'üan 100 (comm. 97 = 99) «In inspecting it and examining it, exhaust it» (examine it exhaustingly, entirely, completely). — B. Chu Kung-ts'ien, foll. by Ch'en Huan: k ü 96 = 1 'to stop up, to block'. There is no strict text par. to this, and I suppose it follows Erya: k ü 97 = 2 'full', as in ode 191, phr. 3 «Sending down these full (ample) quarrels»; thus here: «Filling it there is rank grass». But this is grammatically weak; we should then expect 4 inst. of 5. — C. Chu Tsün-sheng: k ü 96 (*k'ók) is a loan char. for 6 *g'íóg / g'ízu / k'íu 'wilderness, overgrown' (ex. in ode 207). An arbitrary loan speculation. — A is simplest and grammatically best.

593. Ní yen ju tao 7.

Mao says ní 8 = 9 'to think longingly'; the fundamental meaning of the word is 'hungry, dissatisfied', see gl. 35.

A. Mao: tao 10 (*tóg / táu / tao) = 11, thus: «I am thinking longingly, as if heart-sick». Shíwen adds: «originally some wr. 12». Shíwen reads this also *tóg / táu / tao. But T'ang yün gives alternative readings *tóg / táu / tao and *d'íóg / d'ízu / ch'ou, considering 12 (of which there are no other text ex.) as a variant of 13. Now Han (ap. Shíwen) reads our ode 14. This 13 *d'íóg / d'ízu / ch'ou (so both Shíwen and Ts'ie yün, the latter also *tíóg / ízu / ch'ou) defined as = 11, same definition as Mao's. The fundamental meaning, however, was 'bowel-sick, pain in the bowels', e. g. Lü: Tsin shu 15 «If (the obstruction) takes place in the belly, it causes dilation, it causes spasms of

岸且獄₈且₉宜不能久₇宜其室家₇宜其家人₇宜其家人而后可以牧國人₇保族宜家₇用保乂民₇保艾爾俊₇保直₇保乂(艾)₇子宜其妻₇宜爾室家樂爾妻帑₇宜兄宜弟₇溫溫恭人如集于木₇恐墜₇集₇弁彼饗斯₇弁₇乘₇般盤槃₇飛拊翼兒₇拊₇翻₇拊飛維鳥₇翻飛維鳥₇翻₇飛兒₇鞠為茂草₇鞠₇鞠₇窮₇盡₇督參鞠之₇臺₇盈₇降此鞠詒₇維₇為₇茂₇怒焉如擣₇怒₇思₇擣₇心

pain». Kuang yün therefore defines 13 (12) as = 16 'intestine-sick'. Since ni 8 precisely means 'hungry, hungrily dissatisfied', the whole simile is that of a person pained by the bowel pangs of dissatisfied hunger: »I am hungrily dissatisfied as if bowel-pained». Mao's definition 'heart-sick' must therefore be understood in the more general sense of 16 'intestine-sick', and he clearly considered 10 as a loan char. for 12 or 13: *tôg ~ *tiôg ~ *d'ïôg (three aspects of the same stem), in full agreement with Han. — B. Yen Shī-ku (comm. on Han shu k. 53) and K'ung: ta o 10 = 17 'to pound, to beat', thus: »I am thinking longingly (dissatisfied), (feeling) as if pounded». This is the ordinary meaning of the char. 10, cf. Li: Nei tsê 18 »The pounded delicacy» (pounded meat); Kuan: Tu ti 19 'to beat to pieces', etc. — B entirely misses the simile, which is consistently carried through in A.

594. Kia mei yung t'an 20.

A. Mao reads thus (without gloss), and so does Lu (ap. comm. on Ch'u), and Wang Yi says that to sleep without removing cap and sash is called kia mei »to borrow sleep». Thus: »I can only steal a moment's sleep, without undressing». Cheng similarly (building on Wang): 'to sleep without removing cap and coat'. — B. Han (ap. comm. on Hou Han shu) reads 21 »waking and sleeping». The phr. wu mei occurs also in odes 1 and 145. — Since A is attested in two of the ancient schools, it ought to be safe.

595. Pu chu yü mao, pu li yü li 22.

K'ung's version had 23 (*lia), but the T'ang stone classics had 24 (*lia), and the former was but a loan char. for the latter. Li 24 has here the sense of 'to attach, be attached, fastened on to, relying on', as in Yi: Sü kua 25 »Li 24 means 26 being attached (adhering) to», see gl. 442. That this is the meaning here is proved by the par. with ch u 27 'to be attached to'. The preceding lines run: »The mulberry tree and the Catalpa tree, one absolutely has reverence for them (they are planted at the homestead and are tended and loved, they symbolize the home); nobody is to be looked up to, if it is not the father; nobody is to be depended on, if it is not the mother». then follows our line here.

A. Mao explains: mao 'the hair' is outside, it is yang, that means the father; li 'the interior' is inside, it is yin, that means the mother. This gives no clear idea of Mao's view. — B. Cheng takes the line as an oratorical question: »Did I alone not receive the vitality of my father's hair and skin? Did I alone not dwell in my mother's womb?» Word-for-word: »Am I not attached to the hairs (of my father)? Am I not attached to the inside (of my mother)?» Extremely forced. — C. Another interpr. Li 28 means 'the inside, the lining' of a garment, cf. ode 27, phr. 29 »A green robe with yellow lining» (common); in contradistinction to this, mao 30 'hair' means 'the hair-side, the outside' of a fur garment. Mao and li are here used antithetically as a metaphor for 'outside' and 'inside'. The poet complains that whereas other people have their dear homesteads, with their mulberry trees and Catalpas, with fathers and mothers to rely on, he has no home or family, he is quite alone and without support: »I am not attached to the (hair-side) outside, I am not attached to the lining», i. e. neither externally (by marriage) nor internally (by birth) am I attached to a home, a family.

596. Wo ch'en ant'sai 31.

A. Mao: ch'en 32 = 33, thus: »(When Heaven gave me birth) (where was my time =) at which (unlucky) time was it?». Cf. ode 257, phr. 34 »I was born (untimely =) at an unhappy time». — B. Ma Juei-ch'en: ch'en 32 = 'heavenly mansion, constellation': »Where was my star?». — The par. in ode 257 (phr. 34) confirms A.

597. Pu chisokie 35.

A. Mao reads thus: »I do not know where it (the boat) will arrive (go to)». Kie 36 was *ked / käi / kie. It rimes here with 37 *xiwəd : *p'iad : *mjad. — B. Erya has

an entry 38 (**tsung* / *tsung* / *tsung*) = 39 'to arrive' (In gloss 333 it was stated that Erya and Fang yen have the entry 40 = 39; this was an inadvertence, they both have 38 = 39, but this is immaterial, for 38 and 40 are used interchangeably: Shu sū (orthodox version) 41 is wr. 42 in Hou Han shu: Kün kuo chī, and Shu sū is so quoted in the comm. *ibid.*; 38, 40 and 43 are three variants for **tsung* 'to arrive', see gl. 333). To this Erya gloss, Sun Yen (44, 3rd c. A. D.) says: »38 is the old character for 36«. Evidently Sun has had a Shī version (Wang Sien-k'ien thinks it was the Lu version) which read 45, and since Sun clearly saw that this 38 in its normal reading **tsung* could not rime with the 37 **xiwəd* : *p'iad* : *miwəd* of our st., he took a desperate way out of the difficulty by declaring that 38 was »the old char.« for 36 **ked*. Blindly following this, the Kuang yün (but not the Ts'ie yün!) gives alternative readings **tsung* / *tsung* / *tsung* and **ked* / *kai* / *k'ie* for the char. 38! Now this char., with the phonetic 46 **tsung*, can never have had any reading **ked*. What has happened is that in some early Shī manuscript the *k'ie* 36 of the text was glossed, explained by *tsung* 38 'to arrive', and then the char. of the gloss erroneously crept into the principal text, ousting the correct 36. Sun Yen had it in this corrupted version; his assertion and Kuang yün's alt. reading **ked* for 38 should therefore be entirely rejected.

598. Wei tsu k' i k' i 47. Shīwen records the variant 48.

A. Mao: k' i k' i 49 (**g'jäg* / *g'jię* / *k' i*) = 50 'slowly, comfortably, tranquilly', thus: »(When the deer are running), their feet go tranquilly« (not violently or laboriously). Kuangya has an entry 51 = 52 'to go, to walk', this 53 **g'jäg* / *g'jię* / *k' i* certainly having our ode here in view; of this 53 there are no text ex., but our var. 48 (mostly read **k'jäg* / *k'jię* / *k' i* and serving as a frequent variant of 54 'to lift the heel, stand on tiptoe') is in Ts'ie yün also read **g'jäg* / *g'jię* / *k' i* and defined as = 52 'to go, to walk', thus *id. w.* 51. Cf. Yi Chou shu: Chou chu 55 »Those who walk and breathe«; similarly Huai: Yüan tao 56; in Huai: Shu chen the same phr. is wr. 57. This 58 **g'jäg* / *g'jię* / *k' i* again is defined as = 59 'to walk slowly' in Shuowen (as quoted in comm. on Wsüan) and is used in Huai: Siu wu for the walking of insects 60. Briefly, 49, 53, 48, 58 **g'jäg* means 52 'to walk' as opp. to 61 'to run'. In our ode, the idea is that the deer, even when running, move at an easy and tranquil pace. — B. Ma Juei-ch'en: the Ts'i-lin says k' i k' i 51 = 62 'to go flyingly', and therefore our line means: »(When the deer are running), their feet move swiftly«. — B would make a good and natural sense, but is supported by no text par. whatever.

599. P' i pi h u a i m u 63.

A. Mao: h u a i 64 = 65 = 66: »I am like that sick tree«. Shīwen says that 64 is either read in its ordinary way **g'wer* / *γwäi* / *h u a i*, or **g'wər* / *γwäi* / *h u e i*. The latter is the reading of 65 'sick' (see gl. 13), and Shīwen's alt. reading means that Lu Tê-ming thinks Mao took 64 to be a loan char. for the similar 65. But that is not ne-

疾₁₂ 癘₁₃ 疔₁₄ 瘡₁₅ 瘡₁₆ 瘡₁₇ 瘡₁₈ 瘡₁₉ 瘡₂₀ 瘡₂₁ 瘡₂₂ 瘡₂₃ 瘡₂₄ 瘡₂₅ 瘡₂₆ 瘡₂₇ 瘡₂₈ 瘡₂₉ 瘡₃₀ 瘡₃₁ 瘡₃₂ 瘡₃₃ 瘡₃₄ 瘡₃₅ 瘡₃₆ 瘡₃₇ 瘡₃₈ 瘡₃₉ 瘡₄₀ 瘡₄₁ 瘡₄₂ 瘡₄₃ 瘡₄₄ 瘡₄₅ 瘡₄₆ 瘡₄₇ 瘡₄₈ 瘡₄₉ 瘡₅₀ 瘡₅₁ 瘡₅₂ 瘡₅₃ 瘡₅₄ 瘡₅₅ 瘡₅₆ 瘡₅₇ 瘡₅₈ 瘡₅₉ 瘡₆₀ 瘡₆₁ 瘡₆₂ 瘡₆₃ 瘡₆₄ 瘡₆₅ 瘡₆₆ 瘡₆₇ 瘡₆₈ 瘡₆₉ 瘡₇₀ 瘡₇₁ 瘡₇₂ 瘡₇₃ 瘡₇₄ 瘡₇₅ 瘡₇₆ 瘡₇₇ 瘡₇₈ 瘡₇₉ 瘡₈₀ 瘡₈₁ 瘡₈₂ 瘡₈₃ 瘡₈₄ 瘡₈₅ 瘡₈₆ 瘡₈₇ 瘡₈₈ 瘡₈₉ 瘡₉₀ 瘡₉₁ 瘡₉₂ 瘡₉₃ 瘡₉₄ 瘡₉₅ 瘡₉₆ 瘡₉₇ 瘡₉₈ 瘡₉₉ 瘡₁₀₀

cessary: 64 *g'wer 'to ruin, destroy' also means 'to decay, go to ruin' (common, see Tso *passim*), and is closely cognate to 65 *g'war 'sick'. Mao has simply defined 64 *g'wer by the similar and cognate 65 *g'war. So Shiwen's alt. reading is doubtful. The Mao version text 63 means: 'I am like that decayed tree'. — B. Another school (ap. Shuowen) reads 67 'I am like that sick tree', cf. A above. — Undecidable whether 64 *g'wer or 67 *g'war best repr. the orig. Shī.

600. Siang pi t'ou t'u, shang kuo sien chi 68. Mao has no gloss.

A. Cheng: t'ou 69 = 70 'to cover', i. e. here 'to throw (a net) over'. Hares were hunted with such thrown nets. Thus: 'Look at that (man) who throws (net) over the hare — there may still be somebody who forestalls him' (kindheartedly helps the hare to escape). T'ou 69 = 'to throw' is very common in the anc. texts. The weakness of this interpr. is that t'ou hu 'throw hare' would be extremely elliptical, standing for 71 (one who) throws (net over) a hare'. — B. Wang An-shī (foll. by Chu): t'ou 69 = 's'élancer, to throw oneself upon, to run to for protection', thus: 'Look at that hare throwing himself upon (somebody for protection), there may still be somebody who steps in front of him' (to save him). In later literature and modern colloquial t'ou in this sense is quite common, but then generally with t'ou as a transitive verb followed by an object: 's'élancer sur', e. g. Yüan Mei 72 '(to throw oneself upon =) to flee to the loving mother'. T'ou alone = 'refuge-seeking' is less convincing and not supported by early texts. — C. Another interpr. 'Look at that (thrown out, ejected, expelled =) started hare, there may still be somebody who steps in front of him' (and saves him). Cf. Tso: Wen 18, phr. 73 'Casting them out to the four distant regions'. T'ou 'throw out' refers to the hunted hare's being thrown out from its covert.

Fa mu ki yi, see gl. 370; Kün tsī pu yi yu yen, see gl. 200; wo kung pu yüe, see gl. 97.

Ode CXCIII: K'iao yen.

Lu an ju ts'ī wu, see gl. 580.

601. Tsienshi kihan 74.

A. Mao: 75 = 76 shuo 'to accuse', which shows that he took 75 to be a loan char. for 77 *tsiəm / tsiəm / chen (so Shiwen also says Mao read it) 'to calumniate'; Chung king yin yi quotes 78, correcting the text after Mao's gloss. Further, han 79 (80) (*g'əm / γām / han) = 81 'to contain, hold, take', thus: '(When disorder first is bred) the calumnies first are (taken in =) received'. This means that Mao took 79 to be a loan char. for 82 (*g'əm / γām / han) 'to envelop, contain, hold'. — B. Cheng: tsien 75 (*tsiəm / tsiem / tsien) = 83 'not true, falsehood', i. e. the ordinary meaning of 75: 'to err, error, false' etc. (as in odes 208, 256, 305); 79 (*g'əm) is a loan char. for 84 *g'em / γām / hien 'all, to unite'; thus: '(When disorder first is bred), the falsehoods are first (united =) taken together with (the truths)'. — C. Shuowen, quoting this ode: 79 = 85 'an overmuch of water and moisture', thus: '(When disorder first is bred), the calumnies (or: the falsehoods?) first are (drenching:) overflowing'. Cf. Fang yen (W. Han coll.) 79 = 86 'to submerge'; Kuan: Tu ti 87 'When (the water) drenches, there will be stoppage'. — D. Chu follows half A, half B, and takes tsien shī 88 as a noun: '(When disorder first is bred), the first signs of falsehood are (taken in =) received'. — E. Han (ap. Shiwen) reads 89, defining 90 as = 91 'to reduce'. This is the ordinary meaning of 90, which is read both *kēm / kām / kien and *g'em / γām / hien (so both Ts'ie yün and Shiwen). Thus: '(When disorder first is bred), the falsehoods are first (reduced =) refuted'. — A, B and D, operating with loan char. speculations, are inferior to C and E. Those, in themselves, are both plausible and well substantiated. But the context favours E. The st. runs: 'When disorder first is bred, the falsehoods

are first (reduced:) refuted; (but) when disorder again (for the second time) is bred, the lord believes the slander; if the lord would show anger, the disorder would (hoffentlich:) probably quickly be stopped, etc. It is here described how disorder appears first once, and then reverts a second time. Obviously it is quelled the first time, and the last line shows that this is effected by the lord's anger against the miscreants. This confirms the E version and interpr.

602. K ü n t s i j u c h ' i 92.

A. Mao (after Erya): c h ' i 93 = 94 'happiness, blessings' (common: odes 177, 241, 262, 269, 282). Cheng expounds this, taking c h ' i as a transitive verb: 'If the lord would bestow blessings (emoluments) upon' (sc. the good ones). Cf. ode 241, phr. 95 'He received the blessings bestowed by God'. The synon. f u 94 has the same function of a transitive verb in ode 300, phr. 96 'The prince of Chou, the august ancestor, will also bestow blessings upon you'. — B. Lu (ap. Ts'ien fu lun: Shuai ch'i) takes c h ' i 93 = 97 'to be pleased' as a counterpart to the n u 98 'anger' of the preceding line: 'If the lord would show anger, the disorder would probably be quickly stopped — if the lord would be pleased (with the good ones), the disorder would probably quickly cease'. This goes back to Tso: Chao 17, where this ode is quoted and summed up: 99 'The lord's joy and anger, by them one stops disorder'. An extension of meaning 'blessings, happiness' > 'to have happiness' > 'to be pleased' would be quite natural; yet there are no text par. in support of it. — A makes just as good a counterpart to the preceding line as B: 'If the lord would show anger (against the bad) (n u then taken as a transitive) — if the lord would bestow blessings (upon the good)'. A takes c h ' i in its ordinary and common meaning and is therefore preferable, in spite of the high age of the B interpr.

603. L u a n s h i y u n g t ' a n 100.

Shiwen (after Shen Chung) reads 1 *d'ân / d'ân / t' a n (even tone).

A. Mao: (after Erya): t' a n 1 = 2 'to advance' or 'cause to advance, bring forward'. This has been differently expounded: a. K'ung, without discussing the fundamental meaning of t' a n: 'The disorder thereby advances'. β. Ho Yi-hang (comm. on Erya): t' a n 1 means 'to bait, to entice, bring forward by a bait' (cf. Shakespeare: 'Do their gay vestments his affections bait'), as in Shiki: Chao shi kia phr. 3 'Therefore by Ts'i it (sc. Ts'in) baits the whole world' (gives Ts'i as a bait to the world, Chavannes: 'c'est pourquoi il allèche l'empire en lui présentant Ts'i comme appât'); this is cognate to 4 *d'âm / d'âm / t a n (oblique tone) 'to swallow' (cf. B next), meaning fundamentally 'the thing to be swallowed'. Ts'ê: Chao ts'ê in a paragraph corresponding to that in Shiki (differently worded) has the char. 5 'a bait'. Thus: '(The words of the scoundrels are very sweet), the disorder thereby is (baited = brought forward as by a bait:) provoked, elicited'. — B. Ma Juei-ch'en: 1 is the same word as 4 'to devour, swallow, eat' (this latter is common: Lü: Tang wu, Mo: Tsie tsang), but here meaning 'gluttonous, voracious' = 'greedy, desirous', as in Sün: Wang pa 6 'Greedy and always wanting people's possessions'. This would be used here as a metaphor: 'The disorder is thereby (voracious =) hungrily advancing' (Erya = 2). Very strained indeed. — C. Ch'en Huan: Shuowen

乃投網於兔者乃投慈母乃投諸四裔乃偕始既返乃偕不數乃諧乃諧始乃函乃函
容乃函乃不信乃咸乃水澤平也乃沈乃函則塞乃偕始乃偕始既滅乃滅乃少乃君子
如祉乃祉乃福乃既受帝祉乃周公皇祖亦其福女乃喜乃怒乃君子之喜怒以已亂也
亂是用餒乃餒乃進乃故以齊餒天下乃啖乃餚乃啖啖常欲人之有乃咄乃故乃亂

has a char. 7 defined as = 'to flame', and this, varied into 8, has been corrupted into 1; thus: »The disorder is thereby flaming». A very arbitrary speculation. — D. Sü Miao (ap. Shīwen to Li: Piao ki) reads 9. This y e n 10 'salt' makes no sense, and possibly Sü has taken it to be a loan char. for 11, cf. Li: Kiao t'ê sheng, where 12 is expl. by Cheng as = 13, thus: »The disorder is thereby made (beautiful =) attractive». But the meaning of the Li passage is very debatable, and there is no early support for Sü Miao's reading. — A β, which satisfactorily expounds the earliest comm. attainable (Erya and Mao) and logically follows up the preceding line, is certainly best.

Fei k' i ch i kung, see gl. 142; Yi yi t's' in miao, see gl. 466. Ch i ch i ta yu, see gl. 317.

604. T' i t' i ch' a n t' u 14.

Mao says: ch' a n t' u = 15. This has been differently explained, since 16 is well attested in two meanings: 'crafty' and 'vigorous' (see gl. 230). A. Chu: ch' a n 17 = 'crafty': »Jumping about is the crafty hare». — B. Ma Juei-ch'en: ch' a n 17 = 'big': »Jumping about is the big hare». — The char. 17, like 18, is read both *dz'ān and *dz'an, and it is evidently etym. the same word: 18 means 'slander', i. e. false words; and 'false, deceitful': 'sly, crafty' are kindred notions. Moreover the context confirms A: however crafty the hare may be, he cannot escape the hunting dog.

605. Y ü k' ü a n h u o ch i 19. Mao has no gloss.

A. Cheng: y ü k' ü a n 20 = 21 »a dog which is docile, tamed (domesticated, trained), that means a hunting dog'. No text par. Perhaps Cheng meant that y ü 22 *ngiu was a loan char. for 23 *ngiu 'to lodge': a lodging dog = a dog living with people in the house, domesticated dog? — B. Wang Su: y ü 22 has its ordinary meaning: »When he meets with the dog, (the latter) catches him». This is grammatically little satisfactory. We should then rather have to construe the line: »The meeting dog catches him». — C. Shīwen records an »old» reading 24: »(Jumping about is the crafty hare), but (even) a stupid dog catches him». Cf. Chuang: Tsê yang 25, to which Shīwen: 26 (*ngiu) has the variant 22 (*ngiu). In the same way, Mao's 22 here may be a loan char. for 26. — C alone brings out properly the contrast between the »crafty» hare and the »stupid» dog, and is grammatically faultless.

606. W a n g l a i h i n g y e n 27. Mao has no gloss.

A. Cheng takes h i n g 28 in the sense of what is (morally) practicable: »Words that will do in (going and coming =) all situations». Very scholastic. — B. Chu: h i n g 28 = 29 'to travel': »The words of those who, going and coming, travel (on the roads)». — C. Ch'en Huan: h i n g 28 = 'road': »The road-talk of those who come and go». — D. Ma Juei-ch'en: Erya has an entry 28 = 30, and Kuo P'o says that in his time in Kiang tung y ü 31 'talk' was called h i n g 28, so h i n g - y e n is a binome = y ü - y e n 32 'talk'. H i n g 'to go' is then = 'current, what is current, common talk'. Thus: »The current talk of goers and comers». — D is simple and convincing.

607. Y i y i s h i y e n 33.

Since 34 and 35 are interchangeable in the compound characters, being two modern results of the same anc. picture (see BMFEA 12, p. 126), the line, in Kao Yu's comm. on Lü: Kuei chung, is quoted 36.

A. Mao: y i y i 37 (*dia / iɣ / yi) = 38 'the idea of shallowness', i. e. without any deep and solid reality, oberflächlich, false, bragging, pretentious. Thus: »(Shallow:) pretensions are the great words». (Ch'en Huan thinks Mao's 39 *ts'ian is a loan char. for 40 *dz'ian 'artful' talk, but that is quite arbitrary). 41 'snake' is obviously a loan char., and later comm. all take it to be loan for 42 (43) *dia / iɣ / yi, cf. Meng: Kao tsī, hia 44 »His concealed words and mien»; Ts'ê 45 »I do not like the words of bragging people»; Chuang: Chī pei yu 46 »Heaven knows that I am vulgar and pretentious». —

B. Chu: *y i y i* 37 = 47 'comfortable, easy', thus: 'Easy are the great words'. This is an attempt to bring the phrase here somewhat into accord with the *wei yi* 48 in ode 18, see gl. 49. No text par. — A is well supported.

Ch i wei luan kie, see gl. 286.

608. *K i wei ts'ie chung, er yung yi ho* 49.

San ts'ang ap. Shiwen had the var. 50, and Shuowen the var. 51, readings the same.

A. Mao (after Erya) 52 'the legs (properly tibiae) sore is *wei* (**miwər*), the feet swollen (53 *iung* / *tsiwong* / *chung*) is *chung* (54 **diung* / *ziwong* / *chung*). Thus: 'Your legs are sore, your feet are swollen, what is your courage (like)'. 54 **diung* is closely cognate to 53 **iung* 'swollen' (a common word), so its meaning is plausible; but for a *wei* (55 or 50) with the meaning 'sore legs' there are no text par. or other support whatever. (Chu Tsün-sheng thinks 55 **miwər* / *mjwɛi* / *wei* is a short-form for 57 **miər* / *mji* / *mei* 'blackened by long exposure to rain', as in Huai: *Siu wu* 58 'Shun was blackened (in the face)'; Ch'en Huan thinks 55 **miwər* is a loan char. for 59 **g'wər*, which is still less acceptable). This gloss of some early Shī comm., which has been incorporated in the Erya, is a curious speculation made *ad hoc* in order to balance the preceding lines: 'What kind of men are those? They are situated on the brink of the river; they have no strength or courage'. All the later comm. expound the Erya-Mao idea thus: those men living in a moist and insanitary place get their legs sore and their feet swollen — all expressing the contempt of the poet. — B. Another interpr. *Wei* 55 has its ordinary meaning: 'small, petty'. The earlier line: 'They are situated on the brink of the river' is a metaphor depicting their unsafe and precarious position (for a similar metaphor see ode 196: 6); then follow six lines all expressing the discrepancy between their conceited self-importance and their real weakness: 'What kind of men are those? They are situated on the brink of the river; they have no strength or courage, they are simply the (steps of =) promoters of disorder; you are small and (swollen =) inflated, what is your courage (like)? You make plans that are great and many, but your (dwelling followers =) clients, how many are they?'. —

Er kü t'u ki ho, see gl. 557.

Ode CXCI: *Ho jen si*.

609. *Huang ch i er kü* 60.

A. Cheng: 'How do you have leisure to grease your cart (wheels)'. *Huang* is here an oratorical question. Cf. odes 35, 197, phr. 61 'How do I have leisure to think of my future?' — B. K'ung: 'And yet you have leisure to grease your cart (wheels)'; i. e. you pretend to be in great haste, but you give yourself time to grease your wheels — it is all pretence that you do not come to see me. — C. Ma Juei-ch'en: About *ch i* 62, ordinarily read *iər* / *tsi* / *ch i*, Shiwen says: read like 63 **iĕg* / *tsig* / *ch i*. This can

是用鹽 10 鹽 11 豔 12 豔諸利 13 豔諸利 14 躍躍兔免 15 狡兔 16 狡 17 兔 18 讒 19 遇犬獲之
20 遇犬 21 犬之馴者謂田犬 22 遇 23 寓 24 遇犬獲之 25 為物而遇不識 26 遇 27 往來行言
28 行 29 行道 30 言 31 語 32 語言 33 蛇蛇碩言 34 也 35 它 36 蛇蛇碩言 37 蛇蛇 38 漢意 39 漢
40 談 41 蛇 42 訖 43 訖 44 訖訖之聲音顏色 45 不喜訖者言 46 天知予僻陋慢訖 47 安舒兒
48 委蛇 49 既微且進爾勇伊何 50 癢 51 癢 52 肝癢為微腫足為進 53 腫 54 進 55 微 56 微
57 舜微黑 58 癢 59 連脂爾車 60 連血我後 61 脂 62 支 63 云何其肝 64 肝 65 病 66 憂 67 吁 68 云

only mean that it is a loan char. for 63 'to prop up': »How do you have leisure to prop up your cart» (place a prop against the wheel, to make it stand still), i. e. to make a halt: This may have been the opinion of Lu Tê-ming, but it is due to his ignorance of the Archaic phonology: a **t̪iər* could certainly not serve for a **t̪iæg*. — A is supported by a conclusive par.

610. Yün ho k' i h ü 64.

A. Cheng: h ü 65 (**χiwo* / *χiu* / h ü) = 66, thus: »Oh, how pained (grieved) I am». Erya 65 = 67. This means that Erya and Cheng took 65 to be a loan char. for 68 (**χiwo*), as in ode 3, phr. 69 »Oh, how pained (grieved) I am» (Mao: 68 = 67), where the meaning is certain and unambiguous. Cf. also ode 225, phr. 70, same meaning (Cheng: 65 = 66). — B. Chu: h ü 65 = 71: »Oh, how I am looking for you» (longing for you). Chu adds that 65 properly means 72 'to open the eyes wide, to make the eyes big» (ex. in Lie: Huang ti, Sün: Fei shī er tsī), and 'to look for' in our ode would be an extension of meaning. Chu has the same expl. in ode 225, phr. 70. But no other text par. for such an extension of meaning can be adduced. — The par. with ode 3 decides definitely in favour of A.

611. Wo sin yi ye 73.

A. Mao: yi 74 (**d̪iæg* / *i* / yi) = 75 (76) 'to be pleased', properly 'easy': »My heart is at ease». — B. Han (ap. Shīwen) reads 77, this 78 defined as = 79 'good'. Since 78 has no such meaning, Chu Tsün-sheng proposes that 78 **šia* / *ši* / sh ī is a loan char. for 80 **šia* / *ši* / sh ī 'to slacken, to relax', thus: »My heart is relaxed», i. e. feeling well (79). — The rime word in our st. is 81 **t̪iæg* / *t̪i* / ch ī, which forms a good rime to 74 but not to 78, 80. This confirms A.

612. Fou nan chī ye 82. Mao has no gloss.

A. Cheng: 83 = 84 'obstruction', thus reading it **b'ia*g / *b'wi* / pei: »There is obstruction (in our friendly feelings), and you are difficult to know» (to understand whether you are against me or not). Cf. Yi: Sū kua 85 »Things cannot for ever be obstructed, shut up». Cheng's interpr. is exceedingly strained. — B. Ma Juei-ch'en and others: 83 is equal to 86, and this is only »a particle», hence fou nan chī is equal to a simple nan chī. — C. Another interpr. The char. 83 is certainly often equal to 86. Or rather, 86 has several readings: one is **p̪iüg* / *p̪iəu* / f o u, and in this reading the char. is often enlarged into 83, the 86 and 83 being interchangeable; another is **pwət* / *puət* / p u (see BMFEA 12, p. 390). In the reading **pwət*, 86 is the ordinary negative 'not', as in the preceding line here: 87 »You do not enter». In the reading **p̪iüg* the char. 86 (83) also means 'not' but has then inherent (understood) a preceding verb. So it is in modern Mandarin (higher style): ni lai fou (88) 'do you come or not' (= 89), and so it already was in Archaic Chinese: ode 2, phr. 90 »which shall I wash, which not (fou = p u huan 91); ode 34, phr. 92 »People wade over, but I do not» (fou = p u sh ē); other ex. in odes 195, 211, 220, 256. In our present ode line there are two negations; both may originally have been written 86 (since 83 is merely an enlarged form of (86), but the early Han scholars had the tradition that the first should be read **pwət*, the second **p̪iüg*, and when transcribing the ancient text they marked this by elucidatingly writing the second 83, thus: Sū an er p u j u, fou nan chī ye (93). This served to indicate that the second negation had the preceding verb ('to enter') inherent (as in all the Shī cases adduced above), the fou 83 being equal to p u j u 94 'not enter'. Thus: »When you come round and p u j u do not enter, fou that you do not is difficult to understand».

613. Pei wo k' i ye 95.

A. Mao: k' i 96 (**g'ïæg* / *g'ji* / k' i) = 97 'ill, to suffer', thus: »You cause me to suffer». This means that Mao took 96 to be a loan char. for the homophonous

98 (*g'iëg / g'jië / k' i), cf. ode 229, phr. 99 »He causes me to suffer«. — B. Cheng: 96 = 100 'tranquil, to be at rest', thus: »You will cause me to be at rest«. This means that Cheng took 96 to be a loan char. for 1 *d'iëg / z'ig / s h i (so Shīwen says Cheng read it) 'peace'. This is because Yi: Kua 29, phr. 2 (where most comm. take 96 in its common reading *i'ig / t'ig / c h i 'only': »It is only just level«), Shuowen quotes 3 »It is calm and level« (= 100), the Shīwen informing us that this was the King Fang version of the Yi. In spite of the fact that this single text par. is thus very unsafe, Cheng has applied this 96 = 1 in our ode here. — It is curious that Cheng, who in ode 229, phr. 99, has followed Mao (98 = 4) has not realized that our ode here and ode 229 have absolutely analogous phrases. Indeed, the par. of ode 229 is in itself conclusive in favour of A. But there is moreover the parallelism in our stanzas: st. 4 »You only trouble my heart»: st. 5 »Oh how pained I am»: st. 6 here »You cause me to suffer«.

614. Yu t'ien mien mu 5.

A. Mao (after Erya): t'ien 6 = 7. This 7 ku o (of which there are no text ex.) is defined, in the current version of Shuowen as = 8 ('ugly in the face'), but K'ung on our ode quotes Shuowen 7 = 9, and all later comm. agree that 10 is a scribe's error for 6. So here, again, the two words 6 and 7 simply define each other as synonyms. The t'ien 6, on the other hand, in the current Shuowen version is defined as = 11 'to see each other face to face', and K'ung quotes Shuowen as saying: 12. But here, likewise, the commentators agree that 11 is a corruption of 13 'the appearance of a face'. So t'ien 6 simply means 'face-fashion, having a face'. Thus: »Since you (face-fashion =) as a normal face have a countenance and eyes«. Cf. Kyü: Yüe yü 14 »Though we (face-fashion:) with normal faces have human visages, we are (considered to be) like animals«. — B. Chu, following the current Shuowen (see A above) says: t'ien 6 = 15 'seeing a person face to face', thus: »Since you have a countenance and eyes which can be faced«. — A is confirmed by the Kyü par.

Shī jen wang ki, see gl. 182.

615. Yi ki fan ts'ê 16.

A. Mao: fan ts'ê 17 = 18 'not straight', further expounded by Chu: 19: »(I have made this fine song) in order to probe to the utmost your turned and deflected heart«. — B. Another interpr.: fan ts'ê 17 'to turn and twist' means 'to fidget', thus: »In order to (exhaust =) express to the full my (fidgeting:) restlessness«. Cf. ode 1, phr. 20 »He (turned round:) tossed and fidgeted« (was restless). — A is quite plausible in itself, but since the only other Shī text besides our ode here, which has the binome fan - ts'ê has it in the sense of 'to fidget', B is preferable.

Ode CC: Hiang po.

616. Ts'i hi fei hi ch'eng shī pei kin 21.

何吁矣 20 云何吁矣 21 望 22 張目 23 我心易也 24 易 25 說 26 悅 27 我心施也 28 施 29 善 30 弛 31 知 32 否 33 難知也 34 否 35 不通 36 物不可以終否 37 不 38 不入 39 你來否 40 你來不失 41 害 42 害否 43 不 44 人涉印否 45 還而不入否 46 難知也 47 不入 48 俾我祇也 49 祇 50 病 51 疚 52 俾我疚兮 53 安 54 提 55 祇既平 56 提既平 57 困病 58 有靦面目 59 靦 60 姑 61 面醜 62 面醜 63 面見 64 面見人 65 面見 66 衆雖靦然而人面哉吾猶禽獸也 67 面見人之 68 見 69 以極反側 70 反側 71 不正直 72 以突極爾反側之心 73 輾轉反側 74 冀兮 75 冀兮 76 成是

The *pei kin* 'shell-brocade' is expl. as a brocade patterned like the veins in cowries or other shells.

A. Mao: *ts'i fei* 22 = 23 'the pattern (crossing:) interlacing'; Shuowen quotes 24 (the reading being the same: **ts'iar / ts'iei / ts'i*) = 25 'patterned'. Since Mao does not gloss *ch'eng* 26, it is taken to be the ordinary verb by all later comm., which supposes *ts'i-fei*, as subject of the clause, to be a noun: «(Interlaced) patterns form this shell-brocade». But neither for 27 nor for 24 are there any text par. with this meaning. — **B.** Chu: *ts'i-fei* 22 = 28 'small-patterned': «A small pattern forms this shell-brocade». No support whatever. — **C.** Another interpr. *Ts'i* 27 is well attested in the sense 'ample, luxuriant, rich' (odes 2, 129, 168, 169, 252); and *fei* 29 is well known meaning 'ornate, elegant' (see gl. 151). The par. with next st., phr. 30, where *ch'ê* 31 and *ch'i* 32 are undeniably adjectives, not nouns, tells us that here as well *ts'i* and *fei* are adjectives and that they are not the subject of a verb *ch'eng* 26. Now this *ch'eng* 26 is well known as a short-form of *ch'eng* 33 'truly' (see gl. 184, 589), and so we have it here: «Rich and ornate is truly this shell-brocade». This construction, with the adjectives in the first line, qualifying the principal noun in the second, is common in the Shī: ode 37, phr. 34 «How small and beautiful are the children of the *liu-li* bird»; ode 47, phr. 35 «Freshly bright is her ritual robe», etc.

617. *Ch'ê hi ch'i hi ch'eng shī nan ki* 30.

Shuowen, quoting this ode, and Ts'uei Ling-en's version of the Mao Shī had the two words inverted: *ch'i hi ch'ê hi*. «The Southern Wincrowing Basket» was the name of a constellation. For 31 both Ts'ie yün and Shīwen has two readings: **t'ia / ts'ia / ch'ê* and **t'ia / ts'ia / ch'i*; since the latter is identical with the reading of 32, the former must be preferable in this context.

A. Mao: *ch'ê* 31 = 36 'the appearance of being great', thus: «Great and large (things) form that Southern Wincrowing Basket». Cf. Kuliang: Hi 4, phr. 37 «Thereupon they greatly disapproved of the prince of Ts'i». — **B.** Shuowen says: *ch'ê* 31 = 38 'to open the mouth wide', and this has led Cheng to say 39 «The constellation the Wincrowing Basket *ch'ê*-fashion has the heel narrow and the tongue wide»; thus: «Widely-gaping and large (things) form that Southern Wincrowing Basket». Chu, in the same vein, says 40 «*ch'ê-ch'i* means small and (extending:) widening» (I suppose Chu means: from small at one end becoming large in the other?). Cf. Huai: Siu wu (in a passage describing deformed people): 41 «Big-mouthed and wry-mouthed persons». — 31 **t'ia* is obviously closely cognate to 32 **t'ia* 'large, wide' (common w.), and the fundamental sense is 'great, large, wide' (A). It is not astonishing that this is sometimes specialized into meaning 'big-mouthed', as in the Huai ex. 41, and the radical 'mouth' in the char. suggests that it has been created for this particular application of the fundamental sense. But here it forms a binominal phrase together with the kindred 32: *ch'ê hi ch'i hi*, and there is no reason for attributing such a specialized meaning to the first member of the binome. Just as in st. 1, phr. 21 *ts'i hi fei hi* means 'rich and ornate', so here 30 *ch'ê hi ch'i hi* means 'great and large', with A. But *ch'eng* 26 does not mean 'to form' but is a short-form for 33 (see gloss 616). Thus: «Great and large is truly that Southern Wincrowing Basket».

Shuei ti (shī) yū mou, see gl. 194.

618. *Ts'i ts'i p'ien p'ien* 42.

A. Mao: *ts'i ts'i* 43 (**ts'iap / ts'iap / ts'i* and **tsiap / tsi / tsi*) = 44 'the sound of (mouth and tongue =) babbling, tattling'; *p'ien p'ien* 45 (**p'ian / p'ian / p'ien*) = 46 'to go and come, to and fro'. Thus: «Tattling you run to and fro, (planning and wanting to slander people)». Shuowen quotes 47 inst. of 43 (same reading) = 48 'to

whisper in the ears, to tattle'. The 43 (rad. 'silk') is then a mere loan word for the orig. 47. There are no text ex. for either 43 or 47 in this sense, but the very construction of the char. 47: 'mouth' + 'ear' confirms the interpr. It is true that we do not happen to have any pre-Han (inscr.) ex. of 47 or its derivatives, but the series is great and important, and this simple construction of the char. is little likely to have been altered from Chou to Han time. The p'ien 45 (Shiwen registers a var. with the short-form 49) properly means 'to fly to and fro rapidly' (odes 162, 299; Ch'u: Kiu ko, Kiu chang, Kiu pien), here by Mao taken figuratively: 'Tattling you fly about' (move restlessly to and fro). — B. Ma Juei-ch'en, while accepting Mao's unsupported interpr. of ts'i, thinks p'ien 45 *p'ian is a loan char. for 50 *b'ian / b'ian / p'ien 'insincere words, specious words, glib-tongued' (id. w. 51), thus: 'Tattling and glib-tongued, (you plan and would slander people)'. Cf. Lun: Ki shi 52 'Friendship with the glib-tongued', in Shuowen quoted 53. — C. Han (ap. Yü'ien, in the Yüan pen Yü pien ap. Ku King kie hui han) reads 54, defining both ts'i ts'i and p'in p'in 55 (*p'ien / p'ien / p'in) as = 46 'going and coming'. Wang Sien-k'ien thinks ts'i 43 has then the meaning 56 'continuous' given by Cheng in ode 246 (see below); as to p'in p'in he adduces Han shu: Yang Hiung chuan 57, so that the ode line here would mean: 'Uninterruptedly going and coming (you plan and would slander people)'. But p'in fen 57 is a binome well known from Ch'u: Li sao and Huai: Shu chen, meaning 'pell-mell, all mixed up together', and it means in the Yang Hiung passage: 57 'Pell-mell, (going and coming =) um einander, all together, without stop'. The Han school therefore may have taken 43 in the reading *tsiap / tsiap / tsi as equal to 58 *tsiap / tsiap / tsi 'to assemble, crowd together' of ode 5 (see gl. 21), thus: 'Banding together and pell-mell, (you plan and would slander people)'. For these doublets tsi-tsi 'crowded together' and p'in p'in 'pell-mell', the Han school definition 46 ('going and coming' =) 'um einander' would be quite satisfactory. — It is certainly much better, with either B or C, to take the two doublets ts'i ts'i (tsi tsi) and p'ien p'ien (p'in p'in) as parallel and analogous expressions than to make them so heterogeneous as A has done. In the choice between B and C, the parallelism with next st. (gl. 619 below), where we have correspondingly 59 'nimble-witted' etc., all these doublets referring to the malignant talk of the slanderers, decides in favour of B. — We should examine here:

Ode 246. Shou ki yu ts'i yü 60. A. Mao: ts'i yü 61 = 62 'with an attitude of respectful movements', thus: 'They present the stools with reverent movements'. The reason for this curious gloss is very obscure. Ch'en Huan thinks that Mao took 61 *tsiap-ngio to be loan char. for 63 *tsiap-miwo 'connecting the feet' (walking with small steps), which of course is phonetically impossible. Shiwen reads 43 here *tsiap / tsiap / ts'i; but it seems possible that Mao took it to be loan char. for 64 *iap / iap / yi 'to bow', 61 being equal to a 65 'bowingly attending'. — B. Cheng: ts'i 43 = 56 'continuous', yü 66 = 67 (the latter common), thus: 'In presenting the stools, there are (continuous =) a row of attendants'. There are no text par., but the 43 *tsiap 'to continue,

貝錦₂₂萋斐₂₃文章相錯₂₄縷₂₅文兒₂₆成₂₇萋₂₈小文之兒₂₉斐₃₀哆兮侈兮成是南
箕₃₁哆₃₂侈₃₃猷₃₄瑣兮尾兮流離之子₃₅瑣兮瑣兮其之展也₃₆大兒₃₇于是哆然外
齊侯也₃₈張口₃₉箕星哆然踴然而舌廣₄₀哆侈微張之兒₄₁哆₄₂縷₄₃縷₄₄縷₄₅縷₄₆
口舌聲₄₇縷₄₈往來兒₄₉并₅₀聶語₅₁縷₅₂縷₅₃便₅₄友便₅₅友便₅₆縷₅₇縷₅₈縷₅₉
縷₆₀縷₆₁縷₆₂縷₆₃縷₆₄縷₆₅縷₆₆縷₆₇縷₆₈縷₆₉縷₇₀縷₇₁縷₇₂縷₇₃縷₇₄縷₇₅縷₇₆縷₇₇縷₇₈縷₇₉縷₈₀縷₈₁縷₈₂縷₈₃縷₈₄縷₈₅縷₈₆縷₈₇縷₈₈縷₈₉縷₉₀縷₉₁縷₉₂縷₉₃縷₉₄縷₉₅縷₉₆縷₉₇縷₉₈縷₉₉縷₁₀₀

to connect' is closely cognate to various other words meaning 'to unite, bring together, collect, crowd together' (68, 69 *dz'iap, 70 *ts'iap, 71 *tš'iap, 72 *ts'iap, tš'iap), all forming one great word family. — B is better substantiated.

Ode 235. Wu ts'i hi king chī 73.

A. Mao: ts'i hi 74 = 75: »Oh, bright and reverent«. The binome reverts in odes 268, 283 (Mao same gloss), ode 271 (Mao here: ts'i 76 = 77, and hi 78 = 79!), ode 288 (Cheng = 75). Wei Chao in comm. on Kyū: Chou yū has followed Mao. But apart from this binome, the ts'i 76 is known from no text meaning 'bright'. Chu Tsün-sheng considers it cognate to 80 *z'iap / iap / yi 'brilliant, bright' (see gl. 389). — B. Chu: ts'i 76 = 56, Thus: »Continuously bright and reverent«. To our line here in st. 4: 81 corresponds exactly in st. 2: 82 »... his good fame is without end« (continuous). — Ts'i 'continuous' is supported by the par. in ode 246 above, and the parallelism of the stanzas further confirms B.

619. Tsie tsie fan fan 83.

Variants 84 (comm. on Han shu) and 85 (Chung king yin yi).

A. Mao: tsie tsie fan fan is equal to the ts'i ts'i p'ien p'ien of the preceding st. (see gl. 618). It seems that Mao took 86 *dz'iap-p'iwān to be merely a sound variation of the 87 *ts'iap-p'ian there, which is very little convincing. B. Chu: tsie tsie 88 = 89 'quick-witted, nimble-minded'; fan fan 90 *p'iwān = 91 'turning', i. e. 'versatile'; thus: »Nimble-minded and versatile (you plan and would speak slanderingly). Cf. Sün: Kün tao 92 'quick-witted' (etc., very common); Meng: Wan-chang, shang 93 »But then he turningly changed and said« (similar ex. in Sün: Ta lüe). Cf. also ode 231, phr. 94 »(Turning =) waving about are the gourd leaves«; ode 220, phr. 95 »Their deportment is (changeable, unstable:) frivolous«. In later times this word is wr. 96. (Ma Juei-ch'en takes 90 *p'iwān to be loan char. for 97 *b'ian, which is inadmissible). — C. Ch'en Huan: tsie 88 is loan char. for 98 *dz'iap in the sense of 99; and fan 90, acc. to Mao = 100, is loan char. for 1 *p'ian in the sense of 2, thus: »Connectedly and leaguely together (you plan and would speak slanderingly). Very far-fetched. — B is well supported.

620. K'i pu er shou, ki k'i ju ts'ien 3.

A. Mao: ts'ien 4 (*ts'ian / ts'ian / ts'ien) = 5, thus: »How would one not accept you (sc. when coming with your slanderous statements)? But afterwards one will remove you«. This is the ordinary meaning of ts'ien, e. g. Tso: Huan 2, phr. 6 »He removed the nine tripods to Lo yi«. — B. Cheng: 4 (*ts'ian) = 7 (*san / san / shan) 'to vilify'. Cheng refers the line to the king: »How would he not accept you? But afterwards he will vilify you«. There is no text par. whatever, and Cheng seems to have built solely on the slight phonetic similarity between *ts'ian and *san. — C. Chu: ts'ien 4 = 'to transmit' (likewise a common meaning of the word): »How would one not accept you? But afterwards it will be transmitted to you«, i. e. the bad consequences of the slander will reach you yourself. — The oldest interpr., A, is simple, satisfactory and well supported.

621. Ch'ai hu pu shī, t'ou pi yu pei, yu pei pu shī, t'ou pi yu hao 8.

A. Mao simply explains pei by pei fang 9 'the northern region', and says hao is = hao t'ien 10 'great Heaven'. This has been generally accepted, Wang Yin-chī asserting that the yu 11 is a mere outfilling »particle« which may simply be skipped: »If wolves and tigers do not eat them (sc. the slanderers), I will throw and give them to the northern region; if the northern region does not receive them, I will throw and give them to the great (sc. Heaven).« — B. Another interpr. Yu 11 regularly forms part of the names of territories and fiefs, but principally in regard to the very early,

legendary rulers and fiefs, and it has come to be so by a curious roundabout way: Shun had a fief in Yü 12, and therefore had the title 13 »the lord possessing Yü»; from this have been detached the first two syllables Y u - Y ü, as name of the territory (properly: the possessed Yü =) »the fief of Yü, the territory of Yü», e. g. Tso: Ai 1, phr. 14 »He (a legendary Hia ruler) fled to Y u - Y ü (the territory of Yü).» There are numerous such names of early and legendary fiefs: 15 etc. Here evidently Y u Pei 16 and Y u H a o 17 have a similar legendary or rather mythological meaning, but since they are parallel with »wolves and tigers», living creatures to which the miscreants are thrown, Yu Pei must be equal to Yu Pei shī 18, Yu Hao to Yu Hao shī, some mythical potentates still more gruesome than the wild beasts. Thus: »If the wolves and tigers do not eat them, I will throw and give them to the (Lord of) the North, if the (Lord of) the North will not receive them, I will throw and give them to (the Lord of) the Great Spaces». Waley seems to have had a similar opinion, for he translates: »to Him of the North (the spirit of the Pole star?)... to Him on High». Yet h a o 19 does not mean 'high' but 'great, wide', and »on High» does not bring out the force of the y u 11.

622. Tso wei ts' i shī 20.

A. Mao, in paraphrasing the line, says simply 21, thus taking tso - wei as equal to tso 'to make, to compose'. Thus: »(I, the eunuch Meng-tsi) have made this ode». For tso in this sense cf. ode 162, phr. 22, ode 199, phr. 23. — B. Cheng: tso 24 = 25, thus: »I have stood up and made this ode». Tso 24 in the sense of 'to rise, to stand up' is common, e. g. Tso: Ch'eng 8, phr. 26 »Therefore the house of Luan does not (stand up:) rise».

A is well confirmed by Shī par.

Ode CCI: Ku feng.

623. Wei yü y ü ju 27.

A. Cheng: »There are only I and you» (we keep together), thus taking y ü 28 in its common meaning 'and'. — B. Ma Juei-ch'en: »It is only I who (associate with:) side with you». Cf. ode 207, phr 29 »(Associate with:) side with the correct and straight ones». — B is possible in itself, but A better expresses the mentality of the person reproached: in adversities you are willing to keep together with me, but in happier times you reject me. Similarly, in st. 2, corresponding to our line here, there is: »you place me in your (bosom:) heart».

J u c h u a n k ' i y ü : for c h u a n see gl. 487.

接武 14 揖 15 揖御 16 御 17 侍 18 輯 19 奠 20 歌 21 潔 22 撰 23 於緝熙敬止 24 緝熙 25 光明 26
緝 27 明 28 熙 29 廣 30 燭 31 穆穆文王於緝熙敬止 32 暨暨文王會聞不已 33 捷捷幡幡 34
嘒 35 便 36 捷幡 37 緝 38 翩 39 捷 40 便利 41 免 42 幡 43 反覆 44 便捷 45 既而幡然改曰 46 幡幡飢
葉 47 威儀幡幡 48 翻 49 便 50 接 51 接續 52 翩 53 偏 54 偏黨 55 豈不爾受既其女遷 56 遷 57
去 58 遷九鼎于錫邑 59 訕 60 豺虎不食投畀有北有北不受投畀有吳 61 北方 62 昊天 63
有 64 虞 65 有虞氏 66 逃奔有虞 67 有邠有城有扈 68 有北 69 有吳 70 氏 71 吳 72 作為此詩
73 作詩 74 是用作歌 75 作此如歌 76 作 77 起 78 故樂氏不作 79 維予與女 80 與 81 正直是

Ode CCH: Lu ngo.

624. Sien min ch'isheng, pu ju si ch'ikiu yi 30.

A. Mao: sien 31 = 32 'few, rare, seldom'. This short gloss has been differently understood. a. Cheng: 33 'This expresses that the days of supporting (the parents) are few'. Thus: 'Of few days =) short is people's life (sc. when they can be served by their sons), it would be better to be dead long ago'. Very strained. — β Chu: sien 31 = 32 = 'few, rare' in the sense of 'solitary', i. e. deprived of their parents and living alone. Thus: 'The life of solitary people is not so good as death long ago'. — B. Yüan Yüan: sien 31 anciently had a sound similar to si 34, and is loan char. for this: 'The life of these people...'. Ma Juei-ch'en, seizing upon Yüan's loan idea, takes si 34 in its sense of 'to cleave', thus: 'The life of (cleft =) dispersed people...'. But 31 *s'ian / s'än / sien had really no phonetic similarity to 34 *s'ëg / s'ig / si. — A β is supported by the context, the following lines deploring the lot of such as have no parents to rely on.

625. Fu wo h'ü wo 35.

A. Mao reads 36 *p'ü / p'ü / fu 'to lay the hand on, to comfort'. — B. Another school (ap. Hou Han shu) reads 37, this 38 *p'üwo / p'ü / fu meaning the same as 36. — The two words are not identical but closely cognate.

626. Yü pao ch'itê 39.

A. Cheng: ch'î 40 = 41: 'I wished to requite this goodness'. Ch'î 40 in the sense of 41 'this' occurs in the phr. 42 'this young person' (*passim*), but in no other connection in the Sh'î, which makes Cheng's interpr. very weak. — B. Chu: 39 = 43 'I wished to requite you by goodness'. For this construction, cf. ode 149, phr. 44 'I will cherish him with good words', a good corroboration.

Hao t'ien wang ki, see gl. 182.

627. St. 1. Nan shan lie lie 45;

St. 2. Nan shan lü lü 46.

A. Mao: lie lie 47 (*l'iat / l'iat / lie) = 48 'extremely difficult', i. e. steep, inaccessible; lü lü 49 (*bl'iwat / l'üet / l'ü) 'same meaning as lie lie'. Thus, both lines: 'The southern mountain is very steep'. Hu Ch'eng-kung expounds this: Mao took 47 *l'iat to be a loan char. for 50 *l'iad / l'iai / li, and this should here mean 'high'. Shuowen says 51 = 52 'steep and high', 'read like 50'. Of this 51 there are no text ex., but Hu thinks that the place name 53 in Li: Tsi fa, which recurs wr. 54 in Tso: Chao 29, was this 51 abbreviated, meaning 'the high mountain'. This, of course, is a mere guess. And when Sh'î ki (Hia pen ki) paraphrases Shu: Kao Yao mo 55 by 56, where li is rendered by kao 'high', this is a very doubtful speculation of Si-ma's which proves nothing. In other cases where li 50 has been defined as = 'high' by early comm. (e. g. Lü: Sh'î kün, Huai: Siu wu) it is always in an abstract sense, and the etymology is always doubtful. For 47 *l'iat = 'high' there is no support whatever. Lü 49 has been expl. by Wang An-sh'î as a short-form for the homophonous lü 57, e. g. Si-ma Siang-ju: Tsi sü fu 58 'high and steep'; but of this lü 57 there are no pre-Han text ex. — B. Cheng: lie lie 47 = 59 'cold', thus: 'The southern mountain is cold'. Cf. ode 154, phr. 60 'In the days of the second (month) it is bitterly cold'. On lü lü 49 Cheng has no gloss, and no sense 'cold' corresp. to the lie 47 of st. 1 can be attested for lü; unless, with Ma Juei-ch'en, we take 49 *bl'iwat to be a loan char. for 61 (62, ode 154, phr 60) *l'iet / l'iet / li, which is phonetically very unsatisfactory. The principal reason for Cheng's interpr. would be the similar passage in ode 204 (phr. 63), but that, of course, is not conclusive. — C. Ma Juei-ch'en, while taking lü lü 49 as = 'cold' (as just stated), thinks lie lie 47 is a loan char. for 64 *l'iet / l'iet / li, Shuowen = 'violent wind and rain', thus: 'The Southern mountain is weathered by

wind and rain». But there is no early text ex. of 64, and the theory is phonetically weak. If Ma's idea that lie 47 refers to the hard weather in the mountains were to be accepted, it would be better to think of the 65 'violent wind' (**liat*) in Shu: Yao tien (Shun tien) and Lun: Hiang tang. But even this would poorly satisfy our ode line here. — D. Another interpr. Lie 47 serves for 66 **liat* / *liät* / lie 'rank, row, series' in ode 78, phr. 67 »The (fire-ranks =) rows of fire surge everywhere» (see gl. 214), and so it does here (both 47 and 66 were **liat*). L ü 49 means 'rank, series, a row' (esp. of pitch-pipes) (hence secondarily 'regular order, rules, law' etc.). Cf. Li: Wang chí 68 »He is advanced in rank». It is certainly no coincidence that two par. lines end with the words lie 66 (wr. 47) and l ü 49 both meaning 'series, row': they depict here the great massif of the southern mountain, one peak following upon the other. Thus both lines: »The Southern mountain (is rank-like, row-like:) has peak after peak (top after top). — A is weakly substantiated and also demands a reading **liad* inst. of **liat*; B fails in the second line, C is entirely inadmissible. D demands no alteration of the readings (**liat*, **blizwet*) and takes both words in a well-attested sense.

Ode CCIII: Ta tung.

K üan yen kuchī see gl. 10; Tiao tiao kung tsī, see gl. 237; Hing pi Chou hing, see gl. 12.

628. Wu tsin huo sin 69.

A. Mao: huo 70 = 71 (var. 72 ap. Shīwen) 'to cut, to reap', thus: »It must not wet the cut firewood». 'To reap' is the ordinary meaning of the char. 70. — B. Cheng: h u o 70 = 73 'equal to 10, the name of a tree'; thus: »It must not wet the h u o - tree firewood». This means that Cheng took 70 to be a loan char. for 74 = 75, name of a tree in Erya. This would be analogous to the 76 'chestnut firewood' in ode 153 etc. (77 in ode 218, 78 in ode 229). Shīwen on Erya and Ping Hing's comm. on Erya quote the ode 79, and in st. 3 Fan Kuang's comm. on Erya quotes 80 — all corrections after Cheng's gloss. But of 74 there are no text ex. whatever. — No reason for any loan char. speculation because of an Erya word which is not attested in texts.

K'ie k'ie wu t'an, see gl. 82.

629. Sin shī huo sin, shang k'o tsai ye, ai wo tan jen, yi k'o si ye 81.

A. Cheng: shang 82 = 83: »When we have made firewood of (i. e. chopped small) that cut firewood, may it be possible to (load it =) convey it home (and have done with the work); alas for our exhausted people, they also should have rest». — B. Ch'en Huan: the first sin 84 is a corruption of 85 'to wet' (referring to an earlier line), and yi 86 is wrong for 87; thus the line should read 88, and shang 82 is = 'still' (= 89): »If

興 30 鮮民之生不如死之久矣 31 鮮 32 寡 33 此言供養日寡 34 斯 35 拊我畜我 36 拊 37 撫
我畜我 38 撫 39 欲報之德 40 之 41 是 42 之子 43 欲報之以德 44 懷之好音 45 南山烈烈 46
南山律律 47 烈 48 至難 49 律 50 厲 51 屢 52 巍高 53 厲山 54 烈山 55 庶明廟 56 翼 57 衆明高
翼 58 律 59 陸崇崇 60 崇 61 二之日栗烈 62 栗 63 冬日烈烈 64 烈烈 65 烈烈 66 烈烈 67 烈烈 68 烈烈 69 烈烈
烈烈 70 烈烈 71 烈烈 72 烈烈 73 烈烈 74 烈烈 75 烈烈 76 烈烈 77 烈烈 78 烈烈 79 烈烈 80 烈烈 81 烈烈
烈烈 82 烈烈 83 烈烈 84 烈烈 85 烈烈 86 烈烈 87 烈烈 88 烈烈 89 烈烈 90 烈烈 91 烈烈 92 烈烈 93 烈烈 94 烈烈 95 烈烈 96 烈烈 97 烈烈 98 烈烈 99 烈烈 100 烈烈

(the water) wets that out firewood, it still can be (loaded =) conveyed home; but alas for our exhausted people, they cannot get rest». Ch'en refers to the analogy of ode 256, phr. 90. But this, of course, is in no way conclusive. — B means a violent and arbitrary alteration of the text, which is quite unnecessary, since A, based on the traditional text, makes quite good sense.

Chī lāo pū lāi, see gl. 286.

630. Chou jen chī tsī hiung p'i shī k'iu 91.

The passage as a whole describes the wealthy life of the people of the capital as opposed to the distress in the eastern states.

A. Mao follows his text: «The sons of boatmen have (the skins of) black bears and brown-and-white bears for furs» (are finely dressed). — **B.** Cheng: chōu 92 is loan for 93 (both *tīōg / tīzu / chōu), and k'iu 94 stands for 95. Cf. ode 250, phr. 96 «By what is he engirdled», where 92 is a loan char. for (97 =) 93 'all round, to encircle'. K'iu 95 was the primary graph for 94 'fur', the latter being only an enlarged form of the former, so the original (Chou time) Shī text certainly had 95, and the question is precisely whether this k'iu 95 has to be understood as = 'to seek' or as = 'fur' (= 94). Cheng thus: «The sons of the men of Chou seek black bears and brown-and-white bears», i. e. they are used as officials with the duty of furnishing bear furs(!). **B.** Ma Juei-ch'en: Cheng is right in saying that 92 is loan char. for 93, and that 95 (here wrongly enlarged into 94: «there are no texts to show that bear-skins were used for furs») means 'to seek'. But chōu 93 means 'great', thus: «The sons of the great men seek black bears and brown-and-white bears» (i. e. amuse themselves by hunting). For chōu 93 = 'great' there is no reliable text support (see gl. 12). Ma adduces a Kuangya gloss 98 = 99, but this 98 (*tīōg / tieu / tia o, Ts'ie yün; not chōu, so it is not homophonous with 92) is not known from a single text ex. — **C.** Waley: 92 = 93, with Cheng; but 94 means 'fur', with Mao; thus: «The sons of the men of Chou, they have the skins of black bears and brown-and-white bears for furs». — The chou jen chī tsī clearly corresponds to the si jen chī tsī «the sons of the men of the West» (i. e. Royal Chou) in the preceding line; and the description of the fur coats balances the ts'an ts'an yi fu «brilliant clothes» of that line, all which decides in favour of C.

631. Huo yi k'i tsiu, pu yi k'i tsiang, hūan hūan pei suei, pu yi k'i chang 100.

Hūan 1.

A. Mao: hūan 1 (*g'iwān / yiwen / hūan) = 2 'the appearance of jade'. Lu (ap. Erya with comm.) reads 3 (Ts'ie yün same reading and meaning). 1 is evidently a loan char. for 3. The word is a *hapax legomenon*. It may be cognate to 4 *kiwān / kiwen / kūan 'pure'. — **B.** Chu: hūan 1 = 5 'long'. No text support. The char. 1 is in Shuowen defined as = 'a strap for the yoke' (no text ex.), which may have led Chu to his guess, especially with a view to the 5 in the following line here.

The passage as a whole:

A. Mao thinks a huō 6 is also understood in the second line (7), for he paraphrases: «Some get drunk with their wine, some cannot obtain their congee». This is grammatically excluded and, besides, line 4 (which Mao does not explain) cannot be construed on an analogy with it. — **B.** Cheng says nothing of lines 1—2, but reads 5 chāng (rising tone) = 'superiority' = 'talent', explaining pu yi k'i chang as: «it is not because of their talent» (that they hold such fine offices). — Chu: «Some (sc. the men of the East) take their wine (to them, sc. the men of the West), but these do not consider it to be drink, the long girdle-pendants (presented) they do not consider (sufficiently) long». This dreadful nonsense, which is in no way reconcilable with the wording of the text, has been accepted by Legge and Couvreur! — **C.** Ma Juei-ch'en (on the basis

of a paraphrase of the ode in T'ang shu: Siao Ch'ih-chung chuan) thinks p u 8 is a mere «particle» without meaning: «Some (i. e. the westerners) use their wine, they take it as (good) liquor; the long girdle-pendants, they (take them =) consider them long». This is certainly no better than B. — D. Another interpr. The whole st. describes the ineptitude and lazy life of the westerners in their fine offices (our lines here are followed by the simile of various constellations which look fine but have no practical function). 5 should, with Cheng, be read c h a n g (rising tone), as in Meng: Kung-sun Ch'ou, shang 9: «I venture to ask wherein the master is superior (excelling others)». H u o 6 = 'perchance, may, will', as often. Thus: «They will use their wine, but they do not use their (frugal) congee; pure are the s u e i gems suspended at their girdles, but they do not use their excellence» (fine positions, sc. for any good work). It might be objected that t s i a n g has even tone and that its rime-word 5 therefore should be read c h ' a n g in even tone; but there are many ex. of rimes where even tone and rising tone go together, e. g. ode 9, rimes 11, ode 18, rimes 12, ode 50, rimes 13, ode 50, rimes 14, etc.

Chung jī ts'ī siang, see gl. 215.

632. Pu ch'eng pao chang 15.

A. Mao paraphrases: 16 »She (the constellation the Weaving Lady) cannot (revert =) go to and fro and achieve a patterned (stuff)«. Fan - pao 17 is then equal to fan fu 18, pao 19 fundamentally meaning 'to return (transitive), give back' but here taken as an intransitive verb: 'to revert'. This means that Mao considered the words of the line to be inverted, equal to 20. That is very unsatisfactory. — B. Chu, realizing the impossibility of Mao's inversion, takes pao 19 in its ordinary sense of 'to give back, to recompense': »She does not achieve (a recompensing patterned stuff =) a patterned stuff for our recompense« — a desperate attempt to get out of the difficulty. — C. Waley (with hesitation) takes 19 *póg as a loan char. for 21 *piük 'a wrap' and 22 *iāng as a loan char. for 23 *āiāng 'skirt', a much too bold emendation. — D. Another interpr. In Li: Sang fu siao ki we read: 24 »One does not cut off the (roots =) ends (of the hemp), but they are bent back in order to plait them together« (Cheng's comm.: pao 19 = 25 'to join and plait them'). Whether pao 19 here is a loan char. for a homophonous pao 'to intertwine, to plait, make a tress', or it is an extension of meaning of the sense 'to bring back' = 'to let them go back' (bending them back to each other, interweaving them) is immaterial, the sense is certain and generally accepted (also by the Sung school). In our ode line here, which likewise deals with a textile technique, pao 19 has this same meaning: »She (the Weaving Lady) does not achieve any (plaited:) interwoven pattern«.

Huan pi k'ien niu, see gl. 87.

633. Pu yi fu siang 26.

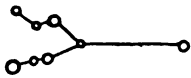
A. Mao: fu 21 = 27. This binome occurs in Chouli (K'ao kung ki): Kü jen meaning 'carriage box' (Cheng Chung comm. = 28). Mao therefore took fu siang as a binome of synonyms: »It (the constellation the Draught Ox) does not use any

尚可磨也斯言之玷不可為也，舟人之子熊罷是裘¹²舟¹³用¹⁴裘¹⁵求¹⁶何以舟之¹⁷角¹⁸朔¹⁹大²⁰或以其酒不以其漿期期佩璆不以其長，期²¹玉免²²珣²³渭²⁴長²⁵或²⁶或不以其漿²⁷不²⁸敢問夫子惡乎長²⁹漿³⁰廣方³¹總公³²堂桑³³虛筮³⁴不³⁵成報章³⁶不能反報成章也³⁷反報³⁸反復³⁹報⁴⁰不報成章⁴¹服⁴²章⁴³裝⁴⁴不絕本⁴⁵誡而反以報之⁴⁶合而糾之⁴⁷不以服箱⁴⁸牝服⁴⁹箱⁵⁰以服箱⁵¹駕⁵²兩服齊首⁵³有

carriage box», i. e. it does not pull any carriage. — **B.** In an ode by Chang Heng the phr. 29 occurs as an allusion to our ode, and Li Hien (T'ang time) expl.: fu 21 = 30 'to yoke', siang 28 'carriage-box' = 'carriage'. This has been accepted by Chu; thus: »One does not yoke it to any carriage». Cf. ode 78, phr. 31 »The two yoke-horses have their heads in a line». — It is certainly better, with B, to take fu and not yi as the principal verb of the clause.

634. Yu k'iu t'ien pi 32.

A. Mao: in the constellation name T'ien pi, the pi 33 means 'hare-net', thus: »Long and curved is the Heavenly Hare-net». This opinion about the simile of the constellation's name was widespread in Han time; we find it, besides in Mao, in Shī ki: T'ien kuan shu (Chavannes S. M. T. III, p. 351). Pi 33 in the sense of a hand-net for catching small animals is well attested, e. g. in ode 216, where it serves for catching birds. Hu Ch'eng-kung, insisting that this is the true simile of the »Heavenly pi», says that just as in ode 7 it is said of the »hare-net» t' u t s ū : 34 »We place it where many roads meet», so here follows in the next line 35, with the same verb sh i 36, which shows that it is a question of »placing out» a hare-net; Waley, following this, translates: »All-curving are the Nets of Heaven, spread there in a row». Now this is decidedly wrong, for the pi net was *not* a net placed out but carried in the hand, see below. — **B.** Cheng: pi 33 is an instrument for lifting the contents of a sacrificial Ting tripod, as in Li: Tsa ki 37. Since this line follows after another line: »The ladle (38) (for lifting out the meat) was of mulberry wood», Legge translates: »The pi 33 scoop used in addition was of mulberry, three cubits long, with its handle and end carved» (so also Couvreur: pi 'cuiller'). But Chu Tsün-sheng rightly affirms (cf. below) that this pi was a fork: »The fork was of mulberry wood...». — The char. pi is known both from oracle bones, e. g. 39 and from early bronze inscriptions, e. g. 40 (see Gram-mata Serica p. 228), and it is clear that it is a question of a forked apparatus held in the hand, with a long handle and provided with netting, when used for hunting small animals. This pi 'fork-net' was quite similar in shape to the pi 'fork' used in lifting meat from the Ting caldron, and therefore the same word pi applied to both instruments. The T'ien pi constellation consists of 8 stars in the Hyades, reproduced thus by G. Schlegel (Uranographie chinoise 1875, p. 366): which clearly resembles a pi — whether 'fork-net' or 'caldron-fork'. The question is precisely whether (with A) it was the hunting »fork» or (with B) the caldron »fork» which formed the simile in the name of the constellation. The latter (B) is certainly supported by better par., for in the next st. we have other constellations named after household utensils: the Ki »Winnowing Basket», Pei tou »Northern Ladle» (not, with Chavannes loc. cit. p. 341 »le Boisseau septentrional», the »Northern Bushel», for the context in our ode shows that tou here means 'ladle', with Legge, not 'bushel'). It is therefore quite consistent that the eight Hyades stars should be likened to a fork, and the line means: »Long and curved is the Heavenly Fork». If we translate thus, there is nothing to prevent the association of ideas at the same time calling to mind the »hunting fork» (fork-net), since both objects ('fork-net' and 'caldron fork') are fundamentally one and the same word.



Ode CCIV: Si yü.

635. Liu yü e ts' u shu 41.

A. Mao (after Erya): ts' u 42 = 43 'to go', expounding it: 44 »When the fire-star culminates, the heat is at its amplest and (passes:) retreats». Thus: »In the sixth month there is the (passing:) retreating heat». This is based on Tso: Chao 3: »When the fire-star culminates, the cold and the heat, respectively, retire» (45). — **B.** Sun Yü (ap. K'ung)

takes ts' u 'to go' in the sense of 'to advance': »In the sixth month there is the advancing (increasing) heat«. This is certainly no improvement. — C. Cheng: ts' u 42 = 46 'to begin', thus: »In the sixth month there is the beginning heat«. Probably Cheng took ts' u 42 to be a loan char. for tsu 47, in Erya defined as = 46; clearly to be rejected.

636. Sien tsu fei jen 48. Mao has no gloss.

A. Cheng follows the words faithfully, taking the line as an oratorical question, which is justified by the sequel, thus: »Were the ancestors not men«. — B. Ch'en Huan: fei 49 = 50, thus: »The ancestors, those men...«. Not to be accepted, see gl. 357. — C. Ma Juei-ch'en: jen 51 here stands for 52 'humane, kind', with which it is etymologically identical: »Were not the ancestors kind«. A quite unnecessary alteration.

637. Po huei kü fei 53. Var. 54.

A. Mao: fei 55 (*b'iwər / b'wgi / fei) = 56 (after Erya 54 = 56): »The many plants all become sick (decay)«. The word is not known from pre-Han texts, but it occurs in various Han texts, properly meaning 'pustules'; it would then be used here in a generalized sense of 'sickness' (55 is a loan char. for 54). — B. Han (ap. comm. on Wsüan) fei 55 = 57 'to change': »The many plants all change (colour)«. No text par. — A is somewhat better supported.

638. Luan li mo yi 58.

A. Mao: li 59 (*lia / ljiq / li) = 60 'grief, pain'; mo 61 (*māk / māk / mo) = 56 'sick, sickness, suffering' (after Erya). Mao cuts the line thus: luan — li mo yi: »The disorders (cause) grief and suffering«. He regards 59 *lia as loan char. for 62 *lia / ljiq / li 'grief, pain'. For mo 61 cf. ode 257, phr. 63 »Suffering is this lower people«. — B. Han (ap. comm. on Wsüan) reads 64, defining 65 as = 66 'to disperse', which shows that Han took li 59 as well in its ordinary sense of 'to scatter, disperse' (intransitive). Thus: »Disorders and scattering (causes) dispersion«. But for mo 65 with such a meaning there is no text par. On the other hand, the 65 of the Han school text may very well be a short-form of 61. — C. Shuo yüan: Cheng li quotes: 67, and paraphrases: 68 »This expresses grief over those who disperse and cause disorder«. Here shang 69 renders mo 61 (as in Mao), and li 59 is taken in its ordinary sense of 'to disperse' (intransitive). The same interpr. applies equally well to Mao's reading of the line 58, then cut thus: luan li — mo yi »The disorder and dispersion are (causing suffering:) painful«. — C, which takes li in its ordinary meaning and mo in a well-confirmed sense, and which divides the line rhythmically, is preferable.

639. Yüan k'i shī kuei 70. Mao has no gloss on yüan or k'i.

A. Cheng: yüan 71 = 72, i. e. it is a mere particle. And he paraphrases 73, whatever that may mean; a dreadful forcing of the text. — B. Tu Yü (comm. on Tso: Süan 12) says yüan 71 = 74, thus: »(The calamity:) where will it (go =) lead«. But yüan certainly can have no such meaning. — C. Kia yü, foll. by Chu, reads 75: »Where shall I go«. But the interrogative hi 76 never occurs in the Shī, it is quite foreign to its

挾天畢 33畢 34施于中途 35載施之行 36施 37畢用桑三尺刊其柄與末 38杙 39 40 41
 42 43 44 大月但暑 45但 46住 47火星中暑盛而住矣 48退 49婦 50祖 51先祖匪人 52匪
 53彼 54人 55仁 56百卉具腓 57腓 58腓 59病 60變 61亂離瘼矣 62離 63憂 64瘼 65懼 66瘼
 此下民 67亂離斯莫 68莫 69散 70亂離斯瘼 71此傷離散以為亂者 72傷 73爰其適歸 74
 爰 75曰 76此禍其所之歸乎 77於何 78爰其適歸 79爰 77其 78伊其將謫 79其始播百穀

language. The Kia yü is a comparatively late spurious work and cannot serve as a basis for the reading of any early school. — D. Another interpr. Y ü a n 71 is a mere particle (with A), as often in the Shī. K 'i 77 is the modal particle, marking a future tense, a wish, an expectation: 'will'. Cf. ode 95, st. 2, phr. 78 »They are going to sport together»; ode 154, phr. 79 »Then we shall start again to sow all the cereals»; ode 267, phr. 80 »We will receive it» (etc., common). Cf. particularly ode 260, phr. 81 »Quickly he will return home». Thus here: »I will go and return home».

640. Fei wei ts'ant sei 82.

Shīwen says 83 is read either **piwǎd* / *piwǎi* / fei or **piwǎt* / *piwǎt* / fa. There is some uncertainty as to Mao's gloss:

A. Mao: fei (fa) 83 = 84 'experienced'. So Liu Hiang (Lie nü chuan) must have had Mao's text, for he paraphrases: 85 'experienced in wickedness'. So also Cheng. Thus: »Inveterately they destroy and damage (them)». For fei in this sense, no text par. Possibly fei 'to throw away' by an extension of meaning could be construed into meaning 'thrown down', i. e. 'entirely lost', hence 'inveterate'; but that is very forced. — B. Mao (after Erya): fei (fa) 83 = 86 'great'. So Wang Su had Mao's text, and since this agrees with Erya, on which Mao has frequently drawn, this is probably the correct Mao gloss. Thus: »Greatly they destroy and damage (them)». Fei 83 'to throw away' is then a loan char. Cf. Lie: Yang chu 87 »A greatly oppressive ruler» (Chang Chan comm. 83 = 86); Yi Chou shu: Kuan jen 88 (Flowery great =) finely boasting and false». The word **piwǎd*, *piwǎt* may be cognate to 89 **b'iwat* 'great' (ode 288). — C. Chu: fei 83 = 90 'to change': »They have changed into malefactors». No text par. — B is best supported.

Yün ho neng ku, see gl. 491; Ning mo wo yu, see gl. 208.

Ode CCV: Pei shan.

Kie kie shī tsī, see gl. 440.

641. P'u t'ien chī hia 91.

A. Mao reads thus: 92 **p'ág* / *p'uo* / pu: »Under the vast Heaven». — B. Han, Lu and Ts'i read 93, this 94 **p'o* / *p'uo* / p' u having the same meaning 'vast'.

642. Shuai t'u chī pin 95.

A. Mao: shuai 96 = 97 'to go along', pin 98 = 99 'bank, shore', thus: »All along the shores of the earth (100 there are none who are not the servants of the king); i. e. in all the inhabited earth, to its very shores. Shuowen hi chuan quotes 1, same meaning. — B. Ts'i (ap. an ode by Pan Ku and ap. Han shu: Wang Mang chuan) and Lu (ap. Po hu t'ung: Feng kung hou) both read 2. This pin 3 is here not a short-form for 98, but balances the ch'en 4 'servant' in the rest of the line (100). Pin 3 'guest' also means 'one who comes as a guest, a tributary, a subject', as in Li: Yü ki phr. 5 »The feudal princes submit as (guests:) subjects»; Kyü: Ch'u yü 6 »For a long time they have not been submissive (Wei Chao's comm., after Erya: pin 3 = 7 'to submit, act as a subject'). Shuai 96 can then hardly have the sense of 97 'to go along': »The subjects (following the earth =) all along the earth», which makes poor sense, but rather shuai 96 is = 'all', as in Li: Tsi yi 8 »The ancient ones who presented cocoons, did they not all use this (method)». Thus: »Of all the subjects (tributaries) on the earth, there are none who are not the servants of the king». Cf Lao: paragr. 32, phr. 9 »In its simplicity, though it is small, in the world there is nobody who can (make it a servant, subject =) subdue it; if the princes and kings could hold it, all things would by themselves (come as tributaries:) submit (as subjects).» Here ch'en 4 and pin 3 are used as analogous terms and balance each other, just as in our ode. — The analogy pin: ch'en (strongly corroborated by the Lao tsī par.) decides in favour

of B. Moreover, t' u c h i p i n 'the shores of the earth' (A) is not a happy combination. We have h a i p i n 'the shores of the sea' (Shu, Tso, Meng), k i e n p i n 'the bank of the stream in the valley' (ode 15), s h u e i p i n 'the shore of the water' (Tso), W e i p i n 'the bank of the Wei river' (Tso), S i p i n 'the bank of the Si river' (Shu) — the p i n is always the bordering line as seen from the point of view of the water.

S i m u p a n g p a n g, w a n g s h i p e n g p e n g, see gl. 218.

643. S i e n w o f a n g t s i a n g 10.

A. Mao: s i e n 11 = 12 'good'; for text par. see gl. 122. T s i a n g 13 (*t s i a n g), by Mao defined as = 14 (*t s i a n g, gloss based on sound similarity) 'robust', properly means 'great' (see gl. 15) and here, by extension of meaning, 'powerful'. Thus: 'They find it good that I am just now (great =) powerful'. — B. Chu: s i e n 11 = 15 'rare': 'They find it (rare =) remarkable that I am just now powerful'. — The par. with line 1, phr. 16: 'They find it fine that I am not yet old' makes A preferable: s i e n 'good' corresponds to k i a 'fine'.

644. L ü l i f a n g k a n g 17.

A. Mao: l ü 18 = 19, thus: 'All my forces are just now hard'. So the binome l ü l i 20 has been expl. both by pseudo-K'ung to Shu: Ts'in shi and by Wei Chao to Kyü: Chou yü. — B. Chu: l ü 18 is a short-form for l ü 21 'backbone', thus: 'My backbone and sinews are just now hard'. The binome 22 already occurs in Fang yen (W. Han coll.). — B is obviously right and has been accepted by many prominent Ts'ing scholars (Tai Chen, Wang Nien-sun, Ma Juei-ch'en etc.).

645. H u o p u c h i k i a o h a o 23.

A. Mao: k i a o 24 = 25, 'to cry, to call', h a o 26 = 27 'to call, to summon'. The latter shows that Mao understood the line thus: 'Some (do not know of =) never hear any calling or summons' (are left in leisure). This corresponds logically with the following: 'Some painfully toil and work', and it embroiders further on the theme of the preceding st. that some are at leisure whereas others work. — B. Chu: 'Some do not know of any crying or clamouring' (= live in seclusion). This suits the context less well. — C. Waley: 'Some (unknowing =) senselessly yell and bawl'. This misses the antithesis entirely. — A is certainly best in the context.

646. H u o w a n g s h i y a n g c h a n g 28.

A. Mao: y a n g c h a n g 29 (*i a n g - i a n g) = 30 'disconcerted, perplexed', thus: 'Some are disconcerted by the king's (service:) business' (having too much to do). The binome y a n g - c h a n g occurs twice in Chuang (Keng sang ch'u and Tsai yü), but in both places the meaning is very obscure and contested, it gives us no clue here. Y a n g 31 means 'strap from horse's neck over the breast down to the belly' and is evidently a loan char. here, probably for 32 *i a n g / i a n g / y a n g 'disconcerted, discontented',

我其收之，式遄其歸，廢為殘賊，廢，伏，伏於惡，大，廢虛之主，華廢而
証，侑，變，溥天之下，溥，普，普天之下，普，率土之濱，率，循，濱，厘，莫
非王臣，率土之類，率土之廣，省，臣，諸侯賓服，其不賓也久矣，服，古之
獻爾者其率用此與，模雖小天下莫能臣也，使王若能守之萬物將自賓，鮮，我，方，將
鮮，普，將，壯，少，嘉我未老，旅，力，方，剛，旅，衆，旅，力，臂，臂力，或
不知，號，號，呼，號，召，或王事鞅掌，鞅掌，失容，鞅，快，快然不悅，

which occurs in Ts'ê 33 »Disconcerted and displeased». In the same way *y a n g* 31 is loan char. for this 32 in Shī ki: Huai yin hou chuan 34 »He was always discontented». And just as the phonetic 35 has erroneously been applied with the radical 36 inst. of 37, so probably 38 has erroneously got rad. 39 inst. of the same 37, and 38 is loan char. for 40 **t'iang* / *t'iang* / *ch'a n g* 'disconcerted, disappointed, perplexed', cf. Chuang: Tsê yang 41 »The prince was disconcerted, as if he had lost himself». Briefly, 29 stands for 42 'disconcerted, discontented', a binome both members of which are attested in early texts. This tallies with Mao's definition. — B. Cheng: *y a n g* 31 = 43 'to carry', and *ch a n g* 38 = 44 'to carry it in the hands', thus: »Some carry and hold in the hands the king's affairs». But for *y a n g* in this sense there is no support, and moreover the word sequence forbids this interpr. — C. Ma Juei-ch'en: Since Shuo-wen has a 45 which is defined as = 46 *y a n g - j a n g* (**iang-niang*), and in which Ma thinks *y a n g - j a n g* means 'bushy, full of leaves', the *y a n g c h a n g* 29 of the ode is equal to this *y a n g - j a n g* 47: »For some the King's affairs are (bushy =) numerous». The binome *y a n g - j a n g* 47 is known from no text, and Ma's theory is a wild speculation. — A is certainly best supported.

647. *H u o c h ' u j u f e n g y i* 48. Mao has no gloss.

A. Cheng: *f e n g* 49 is equal to 50, thus: »Some abroad and at home let loose (discussion =) admonitions». In support of this has been adduced Shu: Pi shī 51, to which the same Cheng says: *f e n g* 49 = 50: »When the horses and cattle are let loose»; and to Tso: Hi 4, phr. 52 Kia K'uei and Fu K'ien likewise say 49 = 50: »Our loose-running horses and cattle cannot reach one another». In both cases, however, this *f e n g* 49 means 'to run loose for pairing, to rut, be on heat' (cf. in Swedish 'to be on heat' is called 'löpa', properly 'to run'). *F e n g* 49 = *f a n g* 50 in this sense is a poor support for the A interpr. — B. Shīwen: 49 (**pium*) = 53 (**pium*). In Chouli: Ta shī 49 is used for 53 (which latter word occurs in Chouli: Ta sī yüe) in the sense of 'to recite'. But just as the *y i* 54 of our ode properly means 'to discuss' but often gives the idea of 'to admonish, criticize', so 53 (49) early came to mean 'to criticize' (Shī ki: Ku ki chuan 55 'to reprove, criticize'). Our *f e n g y i* 56 (= 57) is a binome with this meaning. Thus: »Some criticize abroad and at home». — The very combination of *f e n g* and *y i* confirms B.

Ode CCVI: *W u t s i a n g t a k ü*.

W u t s i a n g t a k ü, see gl. 403.

648. *P u c h ' u y ü k i u n g* 58.

A. Mao (after Erya): *k i u n g* 59 (**kiweng* / *kiweng* / *ki u n g*) = 60. Thus: »(Do not think of all the griefs), you will not be able to come out in the light». Legge says this is »inadmissible» because *ch ' u y ü* 61 means 'to come out of (from)', not 'to come out into'; yet both meanings are quite current: for the latter cf. Shu: Kün Shī 62 »come out into (result in) misfortune». — B. Chu: *k i u n g* 59 is equal to 63 (**këng* / *keng* / *k e n g*) (his reason for this may be the variant 63 **këng* ~ 64 **kiweng* in ode 26), defining it as = 65 »small brightness', i. e. 'twilight'; thus: »You will not (be able to) come out of your (twilight =) imperfect views». But 63 has no such meaning (still less our 59 here), see gl. 64. — C. Ma Juei-ch'en, accepting Chu's identification 59 = 63, recalls Mao's definition of 63 as = 66 in ode 26, and interpr.: »You will not (be able to) come out of your apprehension». But Mao's interpr. in ode 26 was refuted in gl. 64. — No reason to abandon the earliest expl. (A).

649. *C h ī t s ī c h u n g* (*ch ' u n g*) *h i* 67.

A. Mao: *ch u n g* 68 (Shīwen reads alt. *ch u n g* and *ch ' u n g*) = 69. This does not mean 'to involve', as Legge thinks, but 'to accumulate' (= 70, as in Kuliang: Yin

11): »You will only (accumulate upon yourself =) weigh yourself down«, thus taking 68 in its ordinary sense of 'heavy, to make heavy'. — B. Ma Juei-ch'en: 68 is a short-form for 71 'swollen', just as in Tso: Ch'eng 6, phr. 72 acc. to Tu Yü is equal to 73 'swollen legs'. Thus: »You will only make yourself (swollen =) sick«. This would form a par. to st. 1, phr. 74 »You will only make yourself ill«. It is an amusing idea that anxiety makes a man »swollen«! — The parallelism is not with st. 1, but with the second line in the same st. Just as in st. 2 we have: »The dust will (darken =) blind you, you will not (be able to) come out into the light«, so here in st. 3 we have: »The dust 75 will cover you, you will only weigh yourself down«. Yung 75 (76), Shī-wen var. 77, is (with Cheng) = 78 'to cover', as in Sün: Ch'eng siang 79 »If the ruler is (covered =) unintelligent«.

Ode CCVII: Siao ming.

650. Chī yü k'iu ye 80.

A. Mao k'iu ye 81 (*g'iōg / g'iəu / k'iu) = 82: »We came to the remote wilderness«. The word is probably (with Tuan Yü-ts'ai a. o.) cognate to 83 *k'iōg / k'iu / k'iu 'to the utmost end'. — B. Chu: k'iu is a place name, thus: »We came to the wilds of K'iu«. There is no text ex. whatever of any such place. Sung Siang-feng surmises that 84 *g'iōg was a loan char. for 85 *k'iwər / k'jwəi / k'uei, and that K'iu ye was equal to the well-known Kuei fang 86, but that is phonetically excluded. — B lacks every support.

Tsai li han shu, see gl. 442.

651. Wei ts'i tsuei ku 87.

A. Mao: ku 88 = 89 'net'. Ma Juei-ch'en thinks that Mao's gloss has been corrupted and should read tsuei - ku 90 = 89 'net'. That is hardly correct (in ode 264, phr. 91 Mao says: 92) but Shuowen already has this idea; it defines 93 as = 'a net made of bambo strips', the meaning 'crime, guilt' being a Ts'in-time application of this char. to a word that was earlier wr. with the char. 94 'crime, guilt'. Thus: »We fear these (ensnaring) nets« — a metaphor for being involved in guilt and calamity. Similarly then in ode 264, phr. 91: »The nets are not taken in«. Unfortunately, whereas ku 88 = 'net' is well-known (Yi etc.), there is no single par. where tsuei 93 means 'net' (93 never means anything else than 'crime, offence, guilt'), and this definition is in part a script etymology (the radical of the graph being 95 'net'), in part due to this very combination tsuei ku 90 in our ode (which recurs in ode 265), where the 2nd char. fundamentally means 'net'. That tsuei - ku, with Ma, should have a concrete sense 'net' here is very unlikely, for it corresponds to abstract phrases in st. 2 and 3 (96, 97). — B. Cheng, giving tsuei 93 its ordinary meaning, explains ku 88 as a verb: »We fear that this crime will (net us =) entrap us«. This entirely misses the par. with the

常居鞅鞅 35 央 36 革 37 心 38 掌 39 手 40 倘 41 君 倘然若有亡 42 快 倘 43 何 44 擇之 45 袂 46
 未若袂 47 袂 48 或出入風 49 風 50 放 51 馬牛其風 52 唯是風馬牛不相及也 53 諷
 54 諷 55 諷諷 56 風 57 諷 58 諷 59 不出于頌 60 頌 61 光 62 出于 63 出于不祥 64 取 65 炯 66 小
 明 67 微 68 祇自重 69 重 70 累 71 衆 72 腫 73 重 74 足 75 腫 76 祇自底 77 重 78 重 79 重
 蔽 80 上 81 蔽 82 至于 83 野 84 野 85 遠 86 荒之地 87 究 88 茂 89 鬼 90 鬼方 91 畏此 92 罪 93 罪
 94 網 95 罪 96 罪 97 罪 98 罪 99 罪 100 罪 101 罪 102 罪 103 罪 104 罪 105 罪 106 罪 107 罪 108 罪 109 罪 110 罪

phrases *k'ien nu* (96) and *fan fu* (97) in st. 2 and 3. — **C.** K'ung therefore takes *tsuei* 93 in its ordinary sense and as an attribute to *ku* 88: 'the net of crime, the meshes of crime', which would be a metaphor. — **D.** Another interpr.: *ku* 88 (*k o, rising tone) is a loan char. for 98 *ko / kuo / k u (even tone) 'crime, guilt'. We have the combination 99 frequently, e. g. in odes 193, 198, phr. 100 'I have no offence, no guilt'. It is easy to see why the scribes have altered 98 into 88: the first char. 93 in the binome 99 had the radical 95 'net' and this has simply been transferred also to the second. Thus: 'We fear this guilt' (the blame we shall be exposed to from the government at home). In ode 264, phr. 91, the char. *shou* 1 then does not mean ('to collect' =) 'to take in' (sc. the net), but 'to apprehend': 'The guilty ones are not apprehended', as proved by st. 2 of the same ode, phr. 2 'These who ought to be held guiltless, you on the contrary apprehend them', where Mao says 1 = 3. — **D** alone forms a good par. to the abstract phrases (96, 97) in st. 2 and 3 and is strongly corroborated by odes 193, 198 (phr. 100).

Ji yüe fang chu, see gl. 424.

652. Wei ts'i fan fu 97.

A. Cheng: *fan fu* 4 means 5 'not to be punished for one's real crimes'. This is very enigmatic. I suppose Cheng means: 'We fear this (turning things the wrong way =) iniquity(?)'. — **B.** Chu: *fan fu* 4 = 6 'the idea of turning aside and having no constant norms', or as Legge expresses it: 'We fear these vicissitudes of things'. — **C.** Couvreur: 'Timeo hanc subversionem' (this catastrophe); or, if we take the subject in plural: 'We fear this (overturning =) catastrophe' (which will befall us). Cf. Ts'ê: Chao ts'ê: 7 'You want to (overturn =) ruin the state of Ts'i'. — **D.** Another interpr.: *fan fu* 4 = 'to repeat, to inculcate', thus: 'We fear these (inculcations =) repeated orders'. Cf. Meng: Wan chang, hia, phr. 8 'If they inculcate it (the reproof) and he does not listen'. — **C** is tempting, because it has a good text par. But analogy confirms **D**. In all the stanzas the soldiers on the expedition wish to go home but fear what the people in the government at home will say: 'We fear the guilt (the blame) — we fear the reproof and anger — we fear the repeated orders'.

653. Tsing kung er wei 9.

A. Mao (after Erya): *tsing* 10 (*dz'jěng / dz'jäng / tsing) = 11 'to plan', and Cheng: 12 = 13, which means that he takes 12 as a short-form for 14 'to furnish'. He expounds: 'The king plans to furnish you with official positions'. But though *mo u* 11 means 'to plan', the Erya entry does not mean that, but 'to contemplate, to ponder, meditation'; even in W. Han time coll. (Fang yen) *tsing* 10 means 15 'to ponder, thoughtful'. Indeed the fundamental notion in 10 is 'quiet, quiescent', and it is etym. id. with 16 (*dz'jěng). — **B.** Han (ap. Han Shī wai chuan) reads 17 'Quietly be respectful in your official positions'. In the same way, quotations in the Ts'i school works sometimes have 16 (Ch'un ts'iu fan lu) and 18 (Li: Tsī yi). — In st. 1 we had: 19; this does not mean (with Cheng) 20 'When I think of that (furnishing man =) man who furnishes' (sc. the official positions), nor (with Waley) 20 'When I think of those who (furnished me =) nurtured me', but it means 21 (in Yen t'ie lun, Ts'i school, it is quoted 22) 'When I think of those (courteous, polite men =) fine courtiers', and in our line here we have the same idea: 12 of the Mao text is short for the 18 of the Han school text, and 10 of the Mao text is equal to the 16 of the Han text: 'Quietly (thoughtful), be respectful in your official positions'. — We should compare:

Ode 224. *Pei yü tsing chi* 23. **A.** Mao (after Erya) says simply: *tsing* 10 = 24, without telling us how he understands the line. Ch'en Huan thinks it means 25 'to punish the crimes'. It would then seem most natural to translate (with Waley): 'If I were to reprove him', but curiously enough Ch'en turns it round another way:

«If he *pei yü* brings me and *tsing chī* punishes me» — a dreadful construction. For *tsing* 10 = 'to reprove, punish' no text par. whatever. — B. Cheng: *tsing* 10 = 11 (as above), expounding it: «If he (sc. the king — Cheng thinks Shang-ti refers to the king) causes me to (plan it =) manage the government». — C. Chu: *tsing* 10 = 26 (to make quiet, tranquillize =) 'to stabilize', and *pei yü* 27 'cause me to' = 'supposing that I...', thus: «Supposing that I were to stabilize him» (still «the King», metaphorically called Shang-ti), i. e. to stabilize the Royal House. — D. Another interpr. The line balances the earlier line 28 «would I not wish to rest under it (the tree)!». The song is a complaint of an official in a wicked age who dare not remain passive and «rest» but must do his best for the country. Thus: «Suppose that I were to acquiesce in it» (remain passive). — D is based on the ordinary and fundamental meaning of *tsing* 10 = 16.

Ode 265. *Shī tsing yi wo pang* 29. A. Mao: *tsing* 10 = 11 'to plan', and *yi* 30 = 31 'to tranquillize', thus: «Those (miscreants) plan to tranquillize our country!». — B. Cheng: *yi* 30 = 'to exterminate, destroy': «Those (miscreants) plan to destroy our country». — C. Chu: *tsing* 10 = 24 (after Erya), *yi* 30 = 31 (after Mao, common meaning): «Those (miscreants) (are the men who) shall tranquillize our country!». — Obviously *tsing yi* 32 is a binome of synonyms, and since 'to tranquillize' is the only meaning which is common to *tsing* 10 and *yi* 30, C is certainly correct.

Ode 272. *Jī tsing sī fang* 33. A. Mao: *tsing* 10 = 11: «I daily plan for (the countries of) the four quarters». — B. Cheng: *tsing* 10 = 24 (as above): «I daily (tranquillize =) secure the tranquillity of (the countries of) the four quarters». This is clearly preferable, for on the preceding ode (271), phr. 34 «and so securing its tranquillity» even Mao says 10 = 35 (Chu: 10 = 36).

654. *Shī ku yi ju* 37. Mao has no gloss.

A. Cheng: *shī* 38 = 39, explaining: «If he employs good (men), he will use you». — B. Chu rightly takes *shī* 38 as the initial particle (common in the *Shī*); he says *yi* 40 = 41 and expounds: «(The spirits will hearken to you) and will give you good». But *yi* 40 can never mean 'to give'. — C. Wang Yin-chī (King chuan *shī ts'i*) likewise (after Kuangya) says 40 = 41 but in the sense of '(to be) together with', e. g. Li: T'an Kung 42 «I have never gone together with (him) to the prince's house», to which Cheng: *yi* 40 = 41. This is an extension of meaning from the fundamental sense 'to take': «I have never gone (taking him =) with him». Consequently in all the ex. adduced by Wang *yi* 40 is never the principal verb of the clause, and the *yi* 40 = 41 can therefore not be applied in our ode here, where *yi* 40 is the principal verb. — C. Another interpr. *Ku* is an adverb and *yi* 40 has its ordinary meaning: «(The spirits will hearken to you), in a good way they will (use you =) treat you».

Kie er king fu, see gl. 374.

Ode CCVIII: *Ku chung*.

655. *Huai shuei shang shang* 43.

罪事無罪無辜，收此宜無罪女反收之，拘，反覆，不以正罪見罪，反側無常之意，欲反覆齊國，反覆而不聽，靖共爾位，靖謀共，具供，思靜，靜恭爾位，恭，念彼共人，供人，恭人，念彼恭人，俾予靖之，治，治其罪，定，俾予，不尚息焉，實靖君我邦，勇，平靖君，日靖四方，肆其靖之，和，安，式敷以女，式，用，以，與，吾未嘗以就公室，淮水湯湯，淇水湯

A. Mao has no gloss here, but on the quite analogous ode 58, phr. 44 he says: *shang shang* 45 = 46 'the waters being ample' and on ode 105, phr. 47 he says *shang shang* = 48. Thus here: »The waters of the Huai (river) are voluminous«. — **B.** Chu: *shang shang* 45 = 49 »Gushing forth and jumping up«, thus: »The waters of the Huai are surging up high«. In ode 58 Chu simply accepted Mao's definition, but here he introduces a different notion: that of the water moving and rushing high. Perhaps this is because in Shu: Yao tien 50 the pseudo-K'ung comm. defines *shang shang* by 51 'flowing' (foll. by Kuangya); but it is difficult to see why the notion of moving water should apply more to this ode than to the others. — Pseudo-K'ung is really no early authority, and there is no reason for abandoning Mao (A).

Huai yün pu wang, see gl. 110 a.

656. Huai shuei hie hie 52.

A. Mao: hie hie 53 (**g'er* / *γǎi* / hie) is equal to the *shang shang* 45 of st. 1 (see gl. 655), thus: »The waters of the Huai are voluminous«. For hie in this sense, no text par. It is probably a meaning made *ad hoc*, to suit the par. of st. 1. — **B.** Another interpr.: hie 53 = 'cold', thus: »The waters of the Huai are cold«. For par. see gl. 7 and 234. — B is better supported.

657. Yu sin ts'ie ch'ou 54.

A. Mao (after Erya): ch'ou 55 (**t'îôg* / *t'îǎu* / ch'ou and **d'îôg* / *d'îǎu* / ch'ou, Ts'ie yün, Shīwen) = 56 'to move'; thus: »I am grieved in my heart and (moved =) agitated«. Shuowen has the var. 57 (**d'îôg*), defining it as = 58, which must be a corrupted char., some guess for 59 'annoyed' (very doubtful). For 55 = 'to move', no text par. Yet Fang yen (W. Han coll.) says 55 is = 60 'disturbed' and = 61 'not quiet'. — **B.** Cheng: ch'ou 55 = 62 'sad, sorry': »I am grieved in my heart and sad«. Some (e. g. Chu Tsün-sheng) think Cheng meant that 55 **t'îôg*, **d'îôg* was loan char. for 62 **d'og*, but probably Cheng only meant an interpretation. It would, acc. to his definition, rather be a loan char. for 63 **t'îôg* / *t'îǎu* / ch'ou (they both have even tone) 'disappointed, sorry', which occurs e. g. in Sün: Li lun. — **C.** Chung king yin yi 12 quotes the line 64, saying 65 = 66, and since the comm. on Wsüan (k. 34) has a gloss: »The Han Shī chang kü (by Sie Han) says 65 = 66«, it has been concluded that 64 was the Han version. Ch'ang 66 'to expand' makes no sense here, so if Han really had 65 **d'ôg* / *d'âu* / t' a o, it was surely in the sense of 'anxious', as in Meng: Wan chang, shang 67 »I was anxiously thinking about you«. — It is quite possible that there was no real difference between A and B, and that 63 **t'îôg* 'disappointed, sorry', fundamentally means just 'agitated in the mind, disturbed', which 55 meant colloquially in Han time. We then have a word stem **t'îôg*, **d'îôg* 55: **d'îôg* 57: **t'îôg* 63: **d'ôg* 65 which means 'moved in the mind, agitated, disturbed, anxious', which is closely connected with the stem **t'ôg*: **d'ôg* 'to move' discussed in gl. 288.

658. K'i tê pu yu 68.

A. Mao says: yu 69 (**zîôg* / *îǎu* / yu) = 70 (common) but does not say how he understood the line as a whole. Chu (following the idea of the anc. comm. that k'ün tsi in the preceding line referred to »the ancient kings«) interprets: »Their virtue was not like« (that of the present bad ruler!). This is very forced. In fact yu 69 has to be taken in the passive: »His virtue is (not equalled =) unequalled«. — **B.** Cheng: yu 69 (**zîôg*) should be altered into 71 (**d'îu* / *îu* / y ü): »Their virtue has no (sickness =) flaw, fault«. This is an arbitrary correction which, besides, is forbidden by the rime (**kôg*: **t'îôg*: **zîôg* is right, **kôg*: **t'îôg*: **d'îu* is faulty).

Ode CCIX: Ch'u ts'î.

Ch' u ch' u ch' ê ts' î, see gl. 360; W o t s i y i y i, see gl. 433.

659. Yi t' o yi yu 72.

A. Mao: t' o 73 = 74 'to sit at ease, to place at ease', yu 75 = 76 'to urge'. Both refer to the shi 77 representative of the dead at a sacrifice who is made to 'sit at ease' in the place of honour, and he is 'assisted' (75) = urged to eat of the sacrificial dishes. T' o and yu were indeed technical terms in the ritual of sacrifice. Cf. Li: Kiao t' è sheng 78 'The announcer made the representative sit at ease'; Li: Li k' i 79 'In the Chou dynasty one made the representative sit; the announcer assisted him (urged him to eat) ad libitum (= 80)'. Thus our ode line: 'We make (the representative) sit at ease, we (assist him =) urge him to eat'. — B. Waley takes t' o and yu in a general sense, thinking yu 75 stands for 81: 'That we may have peace, that we may have ease'. — Since our line follows immediately upon 82 'and so we make offerings and sacrifice', it is evident that t' o and yu are precisely the regular technical terms of the sacrificial ritual, with A.

Ts i t s i t s' i a n g t s' i a n g, see gl. 263, 266.

660. Huo s i hu o t s i a n g 83.

A. Mao (after Erya): t s i a n g 84 = 85 'to adjust, determine the proper proportions', and he paraphrases: 86 'Some arrange (the slaughtered animals) on stands, some adjust the meat'. There has been much discussion about the latter. I believe that since it is a question of p' e n g 87 the boiling of sacrificial animals, Mao has had in mind the Chouli passage under P' e n g jen 88: '(He manages the caldrons and boilers) 89 in order to effectuate the proper proportions of water and fire', thus the ode line here: 'Some arrange (them on stands), some adjust (the boiling of the meat)'. But of course t s i a n g 84 can have no such meaning. Later comm. therefore have taken Mao's t s' i 85 'to adjust' in a more general sense: 'to divide it in suitable portions' (Wang Su), thus: 'Some arrange (them on stands), some adjust (the meat in suitable pieces)'. In order to explain why t s i a n g 84 could have this sense, Ch' e n Huan suggests that 84 is a short-form for 90 'minced meat in brine', which would then have a fundamental sense of 'to mince, cut up in suitable portions'; but Chu Tsün-sheng thinks that 84 is a loan char. for 91 ('to kill' which would here mean 'to cut') — all very far-fetched. — B. Cheng: Some arrange it (the meat on the sacrificial stands), some present it'. Cf. Li: T' a n k u n g 92 'Jan-tsi took a roll of silk and a chariot with four horses and presented them' (as a gift); Meng: Wan chang 93 'He presents it (sc. the gift of food) without the prince's order'. — B is simple, plausible and well supported. All the more so since in our ode here the t s i a n g 84 recurs in a closely cognate sense in st. 6, phr. 94 'Our viands have been (brought =) set forth' (Mao = 95; Ma Juei-ch' e n here would take t s i a n g 84 as = 96 'beautiful, fine', after Kuangya, which, however, lacks text support). — We should compare:

Ode 272. W o t s i a n g w o h i a n g 97.

湯 湯 水 盞 汶 水 湯 湯 大 兕 沸 騰 之 兕 湯 湯 洪 水 流 兕 淮 水 漚 漚 漚
 憂 心 且 妯 妯 動 怵 怵 朗 恨 擾 不 靜 悽 悽 憂 心 且 陶 陶 暢
 陶 思 君 爾 其 德 不 猶 猶 苦 痛 以 妥 以 有 安 坐 有 勸 尸 詔
 妥 尸 周 坐 尸 詔 有 武 方 無 方 祐 以 饗 以 祀 或 肆 或 將 將 齊 或 陳 于 互
 或 齊 其 肉 亨 亨 人 以 給 水 火 之 齊 饗 戕 冉 子 攝 束 乘 馬 而 將 之 不 以
 君 命 將 爾 殷 既 將 行 美 我 將 我 享 太 先 祖 是 皇 皇 有 皇 上 帝

A. Mao: *tsiang* 84 = 98 'great' (cf. gl. 15), thus: »We make great our offerings«. — B. Cheng: »We present our offerings (in sacrifice)«. — B is obviously preferable.

661. *Sien tsu shi huan* 99.

A. Mao: *huan* 100 (**g'wáng* / *ɣwáng* / *huan*) = 98, Erya 100 = 1, thus: »The deceased ancestors are august«. This is the fundamental meaning of the char., as in ode 192, phr. 2 »the august God on High«, etc. (passim in the classics). — B. Cheng: *huan* 100 = 3 (**g'iwang* / *ɣ'iwang* / *wang*) 'beautiful'. Erya has an entry 4, but of 3 there are no text ex. whatever. Cheng, however, here takes this unattested 3, not in its Erya sense of 'beautiful' but as a loan char. for *wang* 5 (**g'iwang* / *ɣ'iwang* / *wang*) 'to go to', thus: »The deceased ancestors (proceed =) come«. Similarly in ode 210, same phr. 99, Cheng repeats 6. Cf. also ode 299 below. Was Cheng influenced by the existence of the w. 7 **g'wáng* / *ɣwáng* / *huan* 'to walk irresolutely' (Chuang etc.) for his idea that 100 here meant 'to go'? In any case, his interpr. is an arbitrary and worthless speculation. — We compare:

Ode 299. *Cheng cheng huan huan* 8. A. Mao (after Erya, as above): *huan huan* 100 = 9 'beautiful'. Cf. ode 163, phr. 10, where Mao defines *huan* 100 as a short-form for the homophonous 11 (**g'wáng*): »Brilliant are the flowers; similarly ode 178, phr. 12 (Mao: 100 = 11) »The red knee-covers were resplendent«. — B. Cheng: *huan huan* 100 »ought to be« *wang-wang* 3, and this 3 is equal to 5 'to go'. — C. Chu: *huan huan* 100 = 13 'ample' (no support): D. *Huan huan* 100 here again has its normal and fundamental meaning: 'august'.

662. *Kün fu mo mo* 14.

A. Mao: *mo mo* 15 (**māk* / *mok* / *mo*) = 16, thus: »The noble wives are reverently quiet«. This means that 15 is a short-form for 17 (**māk*) 'quiet, still' (ex. of this w. in Lü: *Shou shi*). — B. Erya has an entry 18, and Ma Juei-ch'en thinks this refers to our ode here and reveals another anc. school. If so: »The wives are diligent«. — B is very uncertain.

663. *Wei tou k'ung shu* 19.

A. Mao has no gloss on *shu*, evidently taking it in its ordinary sense: »There are *tou*-vessels that are very numerous«. (Throughout this st. the *wei* 20 means 'there are', as in ode 192, phr. 21 »there are ridges, there are hills«). — B. Cheng: *shu* 22 = 23, further explaining this as = 24 'fat', thus: »There are *tou*-vessel dishes that are very fat«. Cheng has misunderstood an Erya entry. The current Erya text has 25: »*shu* 22 means 26 **t'ia* / *t's'ig* / *ch' i* 'many' (as in Kungyang: Ch'eng 10, phr. 27, Kyü: Ch'u yü 28). But another early Erya version, as registered by K'ung in his gloss on our ode here, read 29, and Cheng has seized upon this. In that Erya version the char. 23 was merely a loan char. for 26 (and therefore Shīwen reads 23 **t'ia* / *t's'ig* / *ch' i*); but the char. 23 when read **na* / *ña* / *na* means 'fat' (Ts'ie yü), and Cheng erroneously thought that it had that meaning in the Erya entry; hence his gloss on our ode here. But *shu* 22 certainly never means 'fat'.

664. *Wo k'ung jan (han) yi* 30.

Shīwen reads 31 alt. **χán* / *χán* / *han* and **ñian* / *ñíän* / *jan* (rising tone).

A. Mao (after Erya): 31 = 32 'respectful', thus: »We are very respectful«. This means that Erya and Mao considered 31 'dry' as a loan char. for 33 **ñian* / *ñíän* / *jan* 'fear-some', cf. ode 304, phr. 34 »Not fearsome, not afraid«. This 33 is read **nan* / *nan* / *nan* by Shīwen on ode 304, but **ñian* / *ñíän* / *jan* (rising tone) by Ts'ie yü. 31 could serve as loan for 33 because the element 36 forms part of both char. If the loan theory is true, Shīwen's alt. reading **χán* here has to be rejected. Ho Yi-hang (comm. on Erya) thinks that in Li: *Ju hing* 37 »The scholar in his private life is (c h a i) pure and (fear-some =) respectful« the 38 is likewise a short-form for this same 33, so that both 31

and 38 can serve as loan forms for 35. Cf. also gl. 693. — B. Chu: 31 = 39 'exhausted', thus: »We are very exhausted» (weary). 31 in its reading **χán* / *χán* / h a n 'to scorch, to burn' (ex. in Kuan: Pa hing), 'to dry up, to dry' (ex. in Yi: Shuo kua) is id. w. the 40 **χán* 'to scorch, to dry up' in ode 69, phr. 41, and 'dried up' = 'exhausted' would then be an extension of meaning. But curiously enough Chu does not read **χán*. In the current editions of his work it is said: read like 42 (**dian* / *éiän* / s h a n), but that is a corruption, for in the authoritative Imperial edition (K'in ting Shī king chuan shuo hui tsuan) Chu's text runs: 43, i. e. 31 is read **ñian* / *ñiän* / j a n (rising tone) (like Shiwen's second reading above). Indeed, Kuang yün even with the meaning 'to dry up' gives alt. readings **χán* and **ñian*. The latter could be supposed to be a 31 as a short-form for 44 **ñian* / *ñiän* / j a n 'to burn' (Ts'ie yün), if it were not that the latter (which in early times is known only as a name in an inscr., see Grammata p. 170) has even tone (etym. id. with 45 **ñian* / *ñiän* / j a n, even tone, 'to burn'). So Chu's gloss is phonetically faulty, and the extension of meaning he proposes is very strained. — A is therefore preferable.

665. Shī li m o k ' i e n 46. Mao has no gloss.

A. Cheng: shī 47 = 48, thus: »Our rules and rites have no error». Cf. Chouli: Ta tsai 49 »By the nine rules he regulates the expenses: the first is called the (norms:) rules for sacrifices», etc. Here it is precisely a question of the rules for sacrifices, as in our ode (the proper amount of gifts to be presented), and shī 47 is a technical word in this connection just as much as the coordinated li. — B. Ch'en Huan: shī 47 = 50: »We use the ceremonies without error». Shī would not be a mere particle here, as in many other odes (where it introduces a verb, e. g. ode 218, phr. 51 »We will feast and rejoice»), but a real verb with li as a direct object. — In the same st. we have the line 52 »according to the (proper) quantity, according to the (proper) rules» (Mao: shī 47 = 48), and it has clearly the same meaning in both phrases.

666. K u n g c h u c h i k a o 53.

A. Mao: K u n g 54 = 'skilful': »The skilful invoker makes the announcement». — B. Cheng has no gloss here, but on the same phr. in Yi li: Shao lao kuei sī li, phr. 55 he says: k u n g 54 = 56 'officer, to officiate'. Cf. ode 276, phr. 57 »Oh you ministers and officers (Mao: 54 = 56); similarly Shu: Kao yao mo 58. Hence the Yi li clause (55) means: »The august representative of the dead commands me, the officiating invoker». Here k u n g 54 cannot very well mean 'skilful', for the invoker would not praise his own skill. The phr. is the same in our ode here, which consequently means: »The officiating invoker makes the announcement». — The Yi li passage is decisive in favour of B.

667. P i f e n h i a o s i 59.

A. Mao reads thus: »Fragrant is the pious sacrifice». 60 was **b'iet* / *b'iet* / p i (Ts'ie

睚+睚睚皇皇美也 5 佳 6 皇之言睚歸佳 7 隳 8 烝烝皇皇 9 美 10 皇皇者華 11 煙 12 朱芾是皇 13 盛 14 君婦莫莫 15 莫 16 清靜而敬至 17 嘆 18 愼愼勉也 19 為豆孔庶 20 為 21 為剛為陵 22 庶 23 勝 24 肥勝 25 庶傷也 26 侈 27 婦人以衆多為侈 28 不陳庶傷 29 庶勝也 30 我孔熒矣 31 熒 32 敬 33 懋 34 不懋不竦 35 莫 36 偶有居處齊難 37 難 38 望 39 嘆 40 嘆其 乾矣 42 善 43 熒而善反 44 變 45 然 46 式禮莫愆 47 式 48 法 49 以九式節斯用 一曰祭祀之 式 50 用 51 式燕且喜 52 如幾如式 53 工祝致告 54 工 55 皇尸命工祝 56 官 57 咻嗟臣工 58

yün, Shīwen) or *b'iet / b'iet / pie (Shīwen, Kuang yün). — B. Han (ap. comm. on Wsüan) reads 61, same meaning. 62 was *b'ïðk / b'ïuk / f u. — Undecidable which version best repr. the orig. Shi.

P u e r p o f u, see gl. 428.

668. J u k i j u s h i 52.

A. Mao: k i 64 = 65. Ch'en Huan thinks that Mao took 64 to be a loan char. for 65; but 64 was Arch. *kjar and cannot have served for 65 *g'ïag. Mao's gloss has been understood in various ways: — a. Cheng thinks Mao's 65 meant 'fixed time, amount of time', as in Tso: Ting 1 »(Tsī Kia tsī did not want to see Shu-sun, so he) 66 at a different time made his lamentation». K i 64 is here equal to 67 'how much', 68 'the amount of time', properly: »Changing the (»how much« =) amount of time (to lapse before he went there) he made his lamentation». Thus Cheng in our ode here: »(The spirits promise you blessings) according to the (»how much« sc. time =) proper time, according to the (proper) rules». — β. Western scholars think that by 65 Mao meant 'to expect, to hope' (a common meaning of 65), but they still vary the interpr.: Legge connects it with the preceding: »(The spirits promise you blessings), each as it is desired, each as sure as law»; Couvreur: »(Ils vous accordent des biens) conformément à vos désirs et de la manière convenable (juxta vota, juxta normam)»; Waley connects it with the following: »According to their (sc. the spirits') hopes, to their rules (all was orderly and swift)». I suppose that these authors, when translating k i 64 as 'expectation, hope' thought of the phr. s h u k i 69 'there is a chance that, it is to be hoped that'. — B. Another interpr. S h i 70 'norm, rule' occurs in the same st. referring to the rules of the sacrifice (which objects should be presented and in what quantities): 71 »Our rules and rites have no error» (see gl. 665), and obviously it must mean the same here, the present line following up the same idea that was expressed there. Hence k i 64 also has its ordinary and regular meaning of 'how much', and the line connects with the following (see gl. 669): »According to the (»how much« =) proper quantities, according to the (proper) rules, you have brought sacrificial grain, you have brought millet». — B is simple and logical and takes the crucial k i 64 in its ordinary sense and s h i 70 in the same sense as earlier in the st.; hence it is preferable.

669. K i t s ' i (t s i) k i t s i 72.

A. Mao says nothing of 73; he says 74 = 75 'swift, expeditious'. Wang Su (ap. K'ung) thinks that Mao took 73 = 76: »You have been orderly and swift». But, as Ma Juei-ch'en points out, 73 is well known also in the sense of 'swift' (Sün: Siu shen 77 'quick-witted' etc.), so Mao probably took the two words as synonyms: »You have been swift and expeditious». For t s i 74 = 'swift' there is no text par., but possibly Mao took 74 *tsjak to be a loan char. for 78 (*tsjak and *tsjël) 'forthwith'. — B. Cheng: 73 = 79 (k i e n 80 as in Li: Tsi yi 81 »In the rites the principal thing is the correct measure»), thus: 'to take the proper amount'. This means that Cheng took 73 (*dz'jar, *tsjar) as loan char. for 82 (*tsjar / tsi / t s i) used in the sense it has in Yi li: Shao lao kuei s i li 83 »He takes a proper quantity of millet to the two ends of the table with mutton», on which Cheng: 82 = 80. Further: t s i 74 (*tsjak) = 78 (*tsjak, *tsjël) 'to bring forward'. Thus our ode line: »You have t s i 73 taken the proper amount (sc. of sacrificial food) and t s i 74 presented it». Exceedingly far-fetched and based on arbitrary loan speculations. — C. Another interpr. 73 is a short-form for 84 *tsjar / tsi / t s i 'sacrificial grain', which occurs e. g. in Chouli: Sh i f u 85 »in order to furnish the sacrificial grain». In the same way, in Li: Tsi t'ung we find, corresp. to the Chouli phr. just quoted, 86, where 73 is clearly a short-form for 84, which again is etym. the same word as 87. Cf. also ode 211, phr. 88, on which Mao: 89 »the content of the (sacrificial) vessel is called 73 t s i (Shīwen *tsjar / tsi / t s i, variants 90 and 84), equal to Li: K'ü li 91 »The millet is called

the (bright =) pure grain»; the inversion *tsi ming* 92: »With (purity of grain =) pure grain» is for riming purposes. Further: in our ode line here, phr. 72, *tsi* 74 'millet', the sacrificial grain par préférence, has its ordinary sense. Both 73 and 74 are taken as verbs: »(You have »grained», you have »milleted» =) You have brought sacrificial grain, you have brought millet» (for a similar verbal function, cf. ode 212, phr. 93 »We have 'seeded' = selected our seed-grain», see gl. 672). — Since the whole ode is a description of sacrifices to ancestors, and since 84 and 74 are precisely the regular offerings at such sacrifices, it would be strange indeed if *tsi* 74 had any other curious loan meaning ('swift' with Mao, 'to bring forward' with Cheng). And the parallelism between 73 and 74 clearly shows that the former also refers to the sacrificial grain, just as it does in the Li passage, phr. 86. C alone obviates all the forced loan-word speculations and suits the context.

670. *Ki k'uang ki ch'i* 94.

A. Mao, having no gloss on *k'uang*, says: *ch'i* 95 (**t'jak* / *i'jak* / *ch'i*, also wr. 96) = 97 'solid, steady'; he probably therefore took *k'uang* 98 in its common meaning of 'to correct': »You have been (corrected) =) correct and steady». Similarly Shuowen: *ch'i* 95 = 99 (and Chu = 100) 'to be on one's guard, prudent'. Cf. Kuan: Ch'u 1 »Can he be careful, can he be prudent». — B. Another school (ap. Shīwen) reads 2. Cheng has had such a version, for he paraphrases: »The king orders the intendant to present it in baskets, and the invoker by auspicious phrases 95 (commands:) announces it». The latter part is very forced. — C. Another interpr. *K'uang* 98 is the primary graph for 'basket' (3 being an enlarged char.), e. g. in Li: T'an kung. Whether the orig. text of our ode had 98 (Mao's text) or 3 (Cheng's text) is therefore immaterial. The preceding line spoke of the 73 *tsi* 'sacrificial grain' and the 74 'millet' offered in sacrifice. Here it is a question of the baskets used for collecting and bringing to the temple wild vegetables culled out in the country for sacrifice, as stated in ode 15, where it is described how an officiating young lady culls *p'ing* and *tsao* water-plants and brings them in *k'uang* 3 'square baskets' and *kü* 'round baskets' and presents them in the ancestral shrine. Alluding to this ode, Tso: Yin 3 says that even such simple vegetables, in such simple vessels as *k'uang* and *kü* »can be offered to the spirits and presented in the king's temple». *Ch'i* 95 regularly means 'to arrange, to dispose, to order', cf. Yi: Kua 21, phr. 4 »The ancient kings arranged (disposed) the laws»; Shu: To shī 5 »We rightly disposed the appointment of Yin» (comm.: *ch'i* = 6), etc. The char. 7 (**t'jak* / *i'jak* / *ch'i*) is etym. the same word and is used interchangeably with 95, e. g. ode 177, phr. 8: »The war chariots were (arranged:) equipped» (Mao: 7 = 6); Lü: Yin lü 9 »One attends to the laws and (arranges:) regulates the penal statutes». (Kao Yu: 7 is read like 95 = 10). Thus our ode line: »You have (»basketed» =) brought baskets, you have arranged them». — C is confirmed by the context.

百僚師師百工惟時 茲芬孝祀 茲 饋芬孝祀 饋 幾 期 易幾而哭 幾何
 時之多少 庶幾 式 式禮莫愆 既齊既饗 齊 稷 疾 整齊 齊給 卽
 減取 減 禮主其減 資 資 資桑于羊俎兩端 盥 以共盥盛 以共齊盛 桑
 以我齊明 器實曰齊 齊 稷曰明粢 齊明 既饗 既匡既教 教 勅勅
 因 匡 誠 戒 能戒乎能教乎 既匡既教 匡 先王教法 勅殷命 正 飭
 戎車既飭 修法飭刑 正刑法 永錫爾極 極 中 至 鐘鼓既戒 戒 備

671. Yung si er ki 11. Mao has no gloss.

A. Cheng: ki 12 = 13: «Forever they will give you the proper mean». For this curious interpr. see gl. 182. — B. Chu: ki 12 = 14 'to reach (the extreme point)', thus: «Forever they will give you the utmost (blessings)». — B is clearly preferable.

672. Chung ku ki kie 15. Mao has no gloss.

A. Cheng: «The drums and bells have given their warning». This is the ordinary meaning of kie 16. — B. Ch'en Huan: kie 16 = 17 (just as the preceding line has 18 «The rites and ceremonies are completed»), thus: «The bells and drums are ready (*parati*)». Fang yen (W. Han coll.) has an entry 16 = 17, and to Li: Tseng ts'i wen: «When a prince leaves his own territory, he brings along his coffin, 19 as a (precaution:) preparation for the 3 years' mourning», Cheng says: 16 = 17. — The whole st. indicates that the sacrificial ceremony is finished, and it is less plausible to say that the bells are ready than that they give the signal for withdrawal. Thus A is preferable. — We should study here:

Ode 212. Ki chung ki kie 20. Mao has no gloss. Cheng paraphrases so as to interpr.: «We have selected our seed-grain, and prepared (sc. our tools).» Similarly Chu. Both take kie 16 in the sense of 'to prepare' (with the object understood). But kie here corresponds to chung 21 'seed-grain' and is consequently a concrete word (though both words here function as verbs). Kie 16 is therefore a short-form for 22 kie 'implement, utensil, tool', thus: «We have (*seeded*) = seen to the seed-grains, we have (*tooled*) = seen to the tools». Cf. Meng: T'eng Wen kung, shang 23 «Against grain (exchange =) obtain by exchange tools and implements» (among the kie 'tools' mentioned before were in fact iron tools for agriculture).

673. Mo yü an kü k'ing 24.

A. Cheng: «Nobody is dissatisfied, all congratulate (the prince)». A common meaning of k'ing. — B. Chu: «Nobody is dissatisfied, all are happy». Cf. ode 241, phr. 25 «He affirmed his happiness», to which Mao: k'ing = 26; Shu: Lü hing, phr. 27 «I, the one man, shall enjoy happiness» (etc., very common). In our ode here we already had in st. 2 the phr. 28 «The pious descendant will enjoy happiness». Cheng there defines k'ing as = 29 'to confer blessings', and the fundamental meaning of k'ing may be 'conferred blessings' = 'felicity, happiness'. The meaning must obviously be the same here. Similar ex. in odes 211, 214, 261.

K'ung huei k'ung shi, see gl. 553.

Ode CCX: Sin nan shan.

674. Sin (shen) pi nan shan 30. Mao has no gloss.

A. Cheng: «Truly, that Southern mountain...». — B. Ma Juei-ch'en: sin 31 = 32, thus: «Extended is that Southern mountain». 31 = 32 is very common in the classics, e. g. Tso: Yin 6, phr. 33 «(If you exterminate the bad weeds), the good (plants) extend, stretch themselves out». The construction of the line is analogous to ode 191, phr. 34 «Crestlike is that Southern mountain», ode 211, phr. 35 «Great are those wide fields», ode 21, phr. 36 «Minute are those little stars» (same construction in odes 39, 45, 132, 153, 173, 178, 183, 196 etc.). — The analogies adduced are conclusive.

675. Wei Yü tien chi 37.

A. Mao: tien 38 (*d'ien / d'ien / tien, falling tone) = 39 'to regulate, put in order', more precisely here 'to put in order for cultivation, lay out the ground so as to be suitable for tillage', for Mao employs chi 39 in this very sense in comm. on ode 211 (40). Thus: «It was Yü who put it in order (for cultivation)». (For the tradition of the Great Yü who «following the course of the mountains hewed down the woods and determined the high mountains and the great rivers» see Shu: Yü kung). No text par., but

etymology supports it: on the one hand, 38 *d'ien (falling tone) is closely cognate to 41 *d'ien / d'ien / ch'en (even tone) 'to array, arrange', and 41 *d'ien / d'ien / ch'en (falling tone) 'a row, a rank'. Indeed, Han (ap. Cheng's comm. on Chouli: Shao jen) reads 42, this 43 (Ts'ie yün *d'ien / d'ien / ch'en, falling tone) in Shuowen defined as = 44 'to array, a row'. On the other hand, 38 is closely cognate to 45 *d'ien / d'ien / t'ien (even tone) 'cultivated field' (as already felt by the old scribes who expressed the connection in the graph: 38 ~ 45), which in its turn fundamentally means 'the arranged, arrayed, laid out area' and is cognate to 41. — B. Cheng: 38 = 46 'district', thus: »It was Yü who made it into districts». 38 *d'ien in the sense of a district (of 64 tsing 47) is well-known, e. g. Li: Tsi yi, Kyü: Chou yü, Kuan: Ch'i mi etc. Cheng has here caused a curious confusion in the phonetic glosses. For in his gloss on the Chouli passage (Shao jen) 48 »He manages the administration of the k'iu districts and the sheng (49 *d'iang / d'iang / sheng) districts» (this 49 sheng as the term for a certain district recurs in Meng etc.) Cheng says: 50 »as to k'iu and sheng: four k'iu are one 38, this 38 is read like the 43 in (the Shī line) 42». In other words, Cheng considered a sheng 49 and a 38 or 43 (both acc. to him read *d'ien / d'ien / ch'en) as synonymous (= an area of 64 tsing 47). But Lu Tê-ming (Shīwen) has misunderstood this in that he thinks Cheng read not only 49 but also its synonyms 38, 43 with the sound *d'iang / d'iang / sheng. And later comm. on the strength of this have thought that 38 (43) was read *d'iang, as a loan word for 49. This, of course, is phonetically impossible, though it is incorporated in all the later dictionaries. And even one step more: when in Tso: Ai 17 it is said 51 »Liang-fu rode in a chung-tien carriage» (a carriage with one pole), Lu Tê-ming has guessed that even here, in the meaning of 'carriage', the char. 38 stands for 49, and so he read 38 sheng (in spite of the fact that Shuowen quotes the line 52). These phonetic absurdities having been disposed of, the fact remains that Cheng's interpr. of our ode line here: »It was Yü who made it into districts» is in itself quite possible, having good text par. — A, representing the earliest traditions (Mao, Han) and supported by etymology, seems preferable.

676. Yü sūe fen fen 53.

A. Mao: fen fen 54 (*p'iwän / p'iwän / fen) = 55 'the appearance of the snow', which says nothing of the real meaning of fen fen; but at least it shows that Mao refers it only to the snow, taking yü 56 as a verb: »It (rains down =) falls down snow that is fen-fen». When Shuowen takes 54 to be a variant for 57 (*b'iwän) 'vapour', it is possible that Hū had our ode in mind and meant: »It falls down snow that is vapour-like» (cf. Li: Yüe ling 58 »The vapours and fogs are darkening»). Tuan Yü-ts'ai, basing himself on Shī ming 57 = 59, thinks it means 'powdery': »It falls down snow that is powdery». Again, in Ch'u: Kiu chang 60, Chu thinks fen fen means 61 (54 *p'iwän cognate to 62 *piwän): »I rinse the mouth with the congealed hoar-frost that is (scat-

禮儀既備 以三年之戒 既種既戒 種 械 以粟易械器 莫怨具慶 則萬
其慶 善 一人有慶 孝孫有慶 賜 信彼南山 信 伸 則善者信矣 節彼
南山 俾彼南田 嗟彼小星 維岳甸之 甸 治 治田得穀 陳 維禹陳之
陳 列 丘甸 井 掌令丘乘之政令 乘 丘乘 四丘為甸 甸讀與維禹陳之
之陳同 良夫乘衰甸 乘衰甸 雨雪雰雰 雰 雪兒 雨 氛 氛霰冥冥 粉
凝霜之雰雰 分 散 分 雨雪紛紛 紛 玄紛紛 猷之放紛 無有取紛天

tered =) flying about», and this could equally well be applied here: »It falls down snow that is flying about». All these speculations are very unsafe. — **B.** Another school (ap. Po K'ung liu t'ie) reads 63. Here there are two possibilities: *a.* This 64 **p'iwən* / *p'iuən* / *fən* fundamentally means 'entangled, confused, mixed', e. g. Shu: Ku ming 65 »black mixed border»; Tso: Chao 16, phr. 66 »When litigations are confused»; Mo: Shang t'ung, chung 67 »There is nobody who dare (mix up, embrouiller:) confuse the teachings of the Son of Heaven». We have the 54 **p'iwən* of version A as loan char. for this 64 **p'iwən* in this sense in Ch'u: Kiu pien 68 »Sleet and snow are mixed» (j o u 69 means 'mixed', cf. Ch'u: Kiu chang 70). Our ode line then will mean: »The rain and snow are mixed». *β.* *Fən* 64 also means 'numerous, ample, much', cf. Ch'u: Li sao 71 »Amplify I have this inner beauty» (comm. *fən* 64 = 72). It would seem that Mao already has considered 54 in A as a loan char. for this 64, for he adds to his gloss: »At the end of a good year there will be 73 accumulated snow» (K'ung: *fən fən* 54 = 74 'copious and accumulated'). The ode line then would mean: »It falls down snow that is voluminous». — It seems clear that A's 54 is a loan char. for the homophonous 64 of B. Then both *a* and *β* are plausible, but the Ch'u par. phr. 68 strongly confirms *a*: it is precisely a question of analogous weather descriptions. Let us add that 54 probably had the same meaning in the other Ch'u ex. (phr. 60): »I rinse the mouth with the (mixture:) mass of congealed hoar-frost».

677. K i y u k i w o, k i c h a n k i t s u 75.

A. Mao reads thus: »It is ample, it is moistening, it is soaking, it is (sufficient:) abundant». According to Mao's version there is a chiasma here: 1 and 4 meaning 'ample, abundant': 2 and 3 meaning 'moistening, soaking'. — **B.** Another school (ap. Shuowen) reads 76, defining this 77 (**ïóg*, homophonous with 78 **ïóg* 'ample') = 79 'the moisture being ample'. And Tuan Yü-ts'ai and Ma Juei-ch'en think that 80 **tsiuk* / *tsiuvok* / *t s u* is a short-form for 81 (Ts'ie yün **dž'ük* / *dž'äk* / *c h o*), in Shuowen defined as = 82 'moist'. Then all four words would mean 'moist': »It is amply wet and moistening, it is soaking and wetting». Neither for 77 nor for 81 are there any text par. — **B** is too poorly substantiated. The chiasma in A is sufficiently good.

K i a n g y i y i y i, see gl. 433.

Ode CCXI: Fu t'ien.

678. C h o p i f u t' i e n s u e i t s' ü s h i t s' i e n 83.

C h o :

A. Mao: *c h o* 84 (**tök* / *îäk* / *c h o*) = 85 'bright'. It would seem that Mao took 84 to be a loan char. for 86 (**îiok* / *tsiak* / *c h o*) which is known as a variant for the 87 (**îiok*) in Shu: Li cheng 88 »They (brightly =) clearly saw . . .», which Shuowen quotes 89. Similarly in ode 261, phr. 90, Cheng says 84 = 85 (Shiwen, however, reads both 84 and the Han school variant 91 'bright' **tök* / *îäk* / *c h o*, not **îiok* like 86). — **B.** Ma Juei-ch'en: *c h o* 84 = 92 'great', cf. ode 238, phr. 93 »Great is that Heavenly Han-river (Milky Way)» (Mao: 84 = 92); (in ode 257, phr. 94, where Mao has no gloss, Cheng curiously tries to avoid the difficulty by saying 84 = 95 'bright and great!'). — **C.** Han (ap. Shiwen) reads 96 (or, ap. Yü p'ien, 97), defining 98 **tök* / *îäk* / *c h o* as = 99. This 99 (**tök*) means 'high', e. g. Lun: Ts'i han 100 »As if there were something rising high». Now 'high' makes no sense here (»High are those great fields») and Erya says, 97 = 92 'great'. — The idea that 84 should mean 'bright' (either read **îiok* as a direct loan for 86, or read **tök*, then only cognate to 86) is very weak indeed. There is certainly only one word here, etymologically speaking: **tök* means 'great', be it 'high' as in Lun 100 or 'great, wide' as in our odes; it is one and the same word, though the graphs vary: 99, 84, 97, 98. Thus in our ode here: »Great are those (great:) wide fields»;

ode 261, phr. 90: »Great are the roads»; ode 238, phr. 93: »Great is that Heavenly Han river»; ode 257, phr. 94 »(Great:) grand is that great Heaven».

Fu t'ien (1).

A. Mao, with a free paraphrase, says: 2 'all the fields in the world', i. e. 'the fields that stretch far and wide', for in ode 102 he defines fu t'ien 1 as = 3 'great fields' (the meaning is there quite unambiguous). Thus: »Great are those (great:) wide fields». — B. Cheng (after Shī ming): fu 4 = 5 'a man', thus: »Great are those man-fields». For Cheng's idea see further below. The char. fu 4 often forms the second part of a man's name, e. g. ode 177: Ki-fu 6. Liu Hi (Shī ming), foll. by Cheng, thinks fu 4 (*pīwo, rising tone) is cognate to fu 7 (*pīwo, even tone) 'man'. But this etymology is uncertain, for fu 8 'father' (ordinarily *b'īwo, rising tone) occurs (read *pīwo, rising tone) as a synonym of 4 in this function, e. g. ode 103: Huang-fu 9, and 4 may just as well be an aspect (*pīwo: *b'īwo) of the stem 'father'. Fu 4 alone never occurs with the meaning 'man'.

Shī ts'ien 10.

A. Mao: shī ts'ien 10 = 11 »expresses that it is much». Ch'en Huan and others have thought that Mao meant 'ten thousand' (Waley: »Every year we take ten thousand»), but 10.000 in Chinese is wan 12, not shī ts'ien 10, so that was certainly not Mao's idea. He must have meant: »Yearly we take (for ten, one thousand =) a hundred-fold harvest». — B. Cheng has a long speculation: the lines describe the ancient levy based on the men (the farmers, and not on the soil itself). For one tsing ('well', nine lots of fields) one levied tax for one man (one man's lot); for a t'ung (ten tsing) one levied tax for ten men (ten men's lots); for a ch'eng (ten t'ung = a hundred tsing) one levied tax for a hundred men (hundred men's lots). Thus: »Great are those (man-fields =) fields delivering man-taxes, yearly one (takes =) levies ten thousand-men (lots of tax)». — C. Yen Ts'an: »yearly one (takes =) levies ten (out of hundred) and thousand (out of ten thousand)», or, as Legge formulates it: »A tenth of whose produce is annually levied». — The Ts'ing scholars have all discarded Cheng's and Yen Ts'an's speculations, and A is obviously the most plausible.

679. Yu kie yu chī, cheng wo mao shī 13.

The first line yu kie yu chī recurs in ode 245, in the description of lady Kiang Yüan's miraculous conception; no interpr. is good which is not applicable to both odes.

A. Mao has no gloss here, but in ode 245 he says: kie 14 = 15 'great'; chī 16 = 17 'on whom the blessings settled', an impossible forcing of the word 16. For cheng 18 Mao says: = 19. — B. Cheng: kie 14 = 20 'hut', and he paraphrases so as to show that he interprets: »Where there are huts and where we (stop =) take our rest, we promote our most prominent men» (to studies in the polite arts of the noblemen). How Cheng could take kie 14 to mean 'hut' is very obscure. Hu Ch'eng-kung thinks

工之數者 68 霰雪勞糶 69 糶 70 芳與澤雜糶 71 紛吾既有此內美兮 72 盛 73 積雪 74 多而
積也 75 既優既渥既霑既足 76 既優既渥 77 優 78 優 79 澤多 80 足 81 泥 82 滿 83 俾彼甫田
歲取十千 84 俾 85 明 86 煥 87 灼 88 灼見三有俊心 89 煥見三有俊心 90 有俾其道 91 暉 92
大 93 俾彼雲漢 94 俾彼昊天 95 明大 96 藹彼甫田 97 藹彼甫田 98 藹 99 卓 100 如有所立卓
爾 101 甫田 2 天下田 3 大田 4 甫 5 丈夫 6 吉甫 7 夫 8 父 9 皇父 10 十千 11 言多也 12
萬 13 攸介攸止 14 烝我髦士 15 介 16 大 17 止 18 福祿所止 19 烝 20 進 21 舍 22 界 23 左右 24 於

that since *kie 14* is often equal to *21* 'boundary', and since the summer huts were sure to be at the side of the fields, *kie* means 'side-place' = 'summer hut'. Ma Juei-ch'en thinks it is rather = 'the detached place' (separated from the fields by a boundary), which is hardly better. In ode 245 Cheng says simply: *kie 14* = *22*. There has been much discussion about what he meant by that, but Ma Juei-ch'en may be right in supposing that he had the same idea: 'the (buildings) to left and right', i. e. side-buildings, thus: 'Where she (the lady) dwelt in a side-building, where she (stopped =) rested'. All this is obviously impossible. — C. Ma Juei-ch'en refers *kie 14* in our present ode to the *mao shi* 'most prominent men': 'That is where we (delimit =) set apart (the best men) and (stop =) give rest to (the people) and promote our most prominent men'. But in ode 245, without troubling about the inconsistency, he follows what he thought was Cheng's idea as described under B above. — D. Ch'en Huan refers the *kie 14* = *15* 'great' to the millet mentioned in the preceding line: 'That is where we make great (our millet) and (stop =) give rest to (the people) and promote the most prominent men'. But in ode 245 Ch'en follows A. — E. Chu: *14* = *15*, and *16* 'to stop' = 'to rest', paraphrasing 23: 'In the place which we find great and restful, we promote our most prominent men and encourage them'. — F. Waley (with hesitation): *kie 14* (**kād*) is loan char. for 24 **kad* 'to beg' and *chi 16* for 25 (both **iag*, though in different tones); *cheng 18* (Erya = 26) = 'fine', thus: 'As we prayed for, as we willed — fine, my chosen men!'. The emendations are much too bold, and *cheng*, *womaoshishi* perverts the construction: the line *cheng womaoshishi* corresponds to 27 *siwonengjen* 'We feed our husbandmen' in st. 1, which shows that *cheng* is a verb with *womaoshishi* as object. — G. Another interpr.: *kie 14* = *15* (with Mao, as often, see gl. 374); *chi 16* (**iag* / *tsi* / *chi*) is a short-form for 28 (**iag* / *i* / *ch'i*) 'blessing'; *yu 29* (= 30) is the mark of the passive, as in ode 209, phr. 31 'We are rewarded by a longevity of a myriad (years)'. As to *maoshishi 32* the whole idea of the selection of men of promise for promotion to studies and noble station is a wild speculation as far as this ode is concerned. *Mao shi* is well known in the sense of 'fine officers', e. g. in odes 238 and 240, and the line refers to gifts offered to the officers. *Cheng 18* is synonymous with 33 'to offer, to present' (cf. ode 210, phr. 34). There is a strict parallelism between the stanzas: st. 1: *siwonengjen* (27) 'we give food to our husbandmen' (our inferiors) ~ st. 2: *cheng womaoshishi* 'we offer gifts to our fine officers' (our superiors). Thus: 'Our millets are luxuriant, we are (increased =) enriched, we are blessed, we offer gifts to our fine officers'. Cf. ode 282, phr. 35 'He (increases:) enriches me with great blessings'; there we have exactly the same combination of *kie 14* and 28 (16) as in our ode 211 here. In ode 245 we obtain: 'She trod on the big toe of God's foot-print, she became elated) she was (increased =) enriched, she was blessed, and so she became (shaken =) pregnant...'. — The par. in ode 282, phr. 35 is quite decisive in favour of G.

Yiwo tsiming, see gl. 669; *Yikiewo tsishu*, see gl. 374; *Yikuwo shinü*, see gl. 491.

680. *Jangk'itsoyu 36*. Mao has no gloss.

A. Cheng: *jang 37* (**niang* / *niang* / *jang*) should be read 38 (**niang* / *siang* / *shang*), thus: 'He presents food to his followers'. An unnecessary text alteration. — B. Wang Su: *jang 37* = 39: 'He (sc. the inspector of the fields) clears (the fields) to left and right'. 'To push away, clear away, expel' is the fundamental sense of the char. (very common), but here it is not a question of preparing the fields but of the ceremonies after a completed harvest. — C. Hu Ch'eng-kung: *jang 37* = 40 'to push away', as B, but differently applied: 'He thrusts aside his attendants (and himself tastes whether it is good or not)'. D. Chu: *jang 37* = 41 'to take': 'He takes (of the food)

on the left and the right». *Jang*, it is true, often means 'to take', but then always in a bad sense: 'to snatch, to steal, to usurp', which certainly will not do here. — E. Ma Juei-ch'en: *jang* 37 = 42, properly 'to draw back, to cede': »He politely cedes to (makes a courteous obeisance, ceding to) those to left and right» (and then *tastes* etc). Cf. Li: K'ü li 43 »The attendants (cede:) stand aside», where some comm. say 37 = 42 (but this may also be taken transitively: 'to push away': »The attendants clear the way for him», so the par. is not safe). — F. Waley: »They break off a morsel here, a morsel there». For *jang* 37 = 'to break off' I know of no text par. — C, which takes *jang* 37 in its fundamental and commonest sense, obviating all loan char. speculations, and which suits the context very well, seems preferable. — We should examine here:

Ode 241. *Jang chi t'i chi* 44. Mao has no gloss. A. Cheng: *Jang* 37 = 45, thus: »He cleared them away, he cut them» (sc. the trees). In the preceding line we have 46 »He opened up and cleared them away». This is the ordinary meaning of the word *jang* 'to push away, to clear away', see above. — B. Chu: *jang* 37 = 47 'to pierce, cut through'. No text par.

681. *Huo yi ch'ang mou* 48.

A. Mao: *yi* 49 = 50, thus: »The grain is well-cultivated (on the length of the acres =) all over the acres». Cf. Meng: Tsin sin, shang 51 »Cultivate well the fields». — B. Ma Juei-ch'en: *yi* 49 is a loan char. for 52 in the sense of 'rich, abundant', because they were »similar in sound». Yet 49 was **djæg* / *ig* / *yi* and 52 was **dia* / *ië* / *yi*, so that interpr. is quite out of the question.

Chung shan ts'ie yu, see gl. 79.

682. *Ju ts'ijuliang* 53.

A. Mao: *liang* 54 = 55. Most comm. take this to mean 'carriage pole', the *liang chou* 56 'curving carriage pole' of ode 128. Thus: »(The growing grain of the descendant) is like thatch, like curving carriage poles». — B. Ch'en Huan: the commonest meaning of *liang* 54 is 'bridge' (so in ode 236). In Meng: Li lou, hia, we find *yü liang* 57 'a bridge for carriages' (as opp. to 'foot-bridge'), and Mao by his 55 did not mean 'curving carriage pole' but this very 'carriage bridge' of Meng's. Thus: »(The growing grain of the descendant) is like thatch, like a bridge». This simile seems very far-fetched. — C. Another interpr. Fundamentally *liang* 54 means simply 'a beam, a pole'; it occurs both as 'ridge-pole' and as 'lintel of door or window' in Erya: Shī kung. The word is used here as a simile in a general way, indicating that the straw of the grain was not thin and short but strong and tall: »(The growing grain of the descendant) is like thatch (so thick), like poles (so sturdy and tall).

682 a. *Ju ch'ijuking* 58.

A. Mao: »(The stacks of the descendant) are like islands, like hills». Ch' i 59 = 'island' (Cheng), as in ode 129. — B. Ma Juei-ch'en: ch' i 59 (**d'iar* / *d'i* / ch' i) is a loan char. for 60 (**tia* / *tiei* / *ti*) 'hill, slope'. Of this word there are only Han time text ex. — B is a quite unnecessary loan speculation. The stacks on the fields being like islands rising above a water surface is an excellent simile.

其所美大止息之處進我髦士而勞之 24 肉 25 志 26 美 27 食我農人 28 祉 29 攸 30 所 31 萬
壽攸酢 32 髦士 33 享 34 是烝是享 35 介以繁祉 36 攘其左右 37 攘 38 饋 39 陳田 40 御 41 取
42 護 43 左右攘辟 44 攘之剔之 45 除 46 啟之辟之 47 穿 48 采芻長畝 49 易 50 治 51 易其田
疇 52 移 53 如茨如梁 54 梁 55 車梁 56 梁 57 輿梁 58 如坻如京 59 坻 60 低 61 假載南畝 62

Ode CCXII: Ta t'ien.

Ki chung ki kie, see gl. 672.

683. Ch'u tsai nan mou 61.

A. K'ung and Shīwen (after Erya): ch'u 62 (*t'îók / ts'îuk / ch'u) = 63 'to commence, start'. For tsai 64 = 'to start' see gl. 311. Thus: »We start (work) on the southern acres«. Cf. ode 259, phr. 65 »They started work on its walls«; Yili: P'ing li 66 »The things presented at the beginning (of the seasons)«; Kuan: Ti tsī chī 67 »When first the mat is laid out, they ask instructions«. — B. Cheng: 62 (*t'îók) is loan char. for 68 *t'îag / ts'î / ch'î = 'to put (the plough) into the soil' (Fang yen 68 = 69), and 64 *tsag / tsāi / tsai is loan char. for 70 *tsîag / tsī / tsī 'recently broken fields', thus: »We put (the plow) into the recently broken fields on the southern acres«. — B is a wild speculation which is phonetically very unlikely. A is well supported.

684. Tseng sun shī jo 71.

A. Cheng: jo 72 = 73, expounding this so as to mean: »The descendant conforms to this« (sc. the field work of the people, not disturbing the seasonal work). Very scholastic. — B. Chu paraphrases: 74 »It agrees with what the descendant wishes«, word-for-word: »The descendant, him it agrees with«. — C. Ma Juei-ch'en: jo 72 is defined in Shuowen as = 'to pick plants', thus: »The descendant plucks them« (the cereals). Shuowen's definition, however, is a speculation based on what he thought was the construction of the character (75 'the right hand' and 76 'plant'), but that is quite erroneous (see Grammata Serica p. 328) and supported by no text. — D. Another interpr.: jo 72 (*n̄jak / n̄jak / jo) = 'to conform to, to agree with' (closely cognate to 77 *nāk / nāk / no 'to approve of, to say yes'; thus: »The descendant (agrees with it =) approves of it« (is satisfied with it)).

685. Ki fang ki tsao 78.

A. Mao has no gloss on fang 79 here, but about the quite analogous 80 in ode 245 he says: fang 79 = 81 'all over the acres', and Ch'en Huan applies this to our ode here: »It (grows) all over the acres, it is soft-kernelled«. For fang in this sense, no text par. — B. Cheng: fang 79 (*pīwang) = 82 (*b'īwang) 'house', here the forming husk in its initial stage: »It is setting husks, it is soft-kernelled«. A speculation based on the affinity of the graphs 79: 82 and the readings *pīwang: *b'īwang. — C. Another interpr. In ode 245, phr. 80, Cheng says: fang 79 = 83 (the phr. there means: »It was regular [of even growth] and luxuriant«, see gl. 365), and so it means here: »It is (regular:) evenly-growing, it is soft-kernelled«. This is a well-attested meaning of fang 79, cf. Li: K'ü li 84 »When standing, he must be correct and (regular, acc. to rule =) orderly«; Tso: Min 2, phr. 85 »He taught them what was regular (right)« etc. (common). The idea is analogous to that in ode 209, phr. 86 »Our glutinous millet is (orderly =) growing in orderly rows«, see gl. 433.

686. Ping pi yen huo 87.

Mao reads thus: »He will take them and deliver them to the blazing fire«. — B. Han (ap. Shīwen) reads 88, defining 89 (*puk) as = 90 (*pōg), which makes poor sense and is supported by no text par. (cf. gl. 428). — A is clearly preferable.

687. Yu yen ts'i ts'i 91.

Mao reads thus: 92 *īam / īam / yen, Han (ap. Wai chuan) reads 93 īam / īam / yen (etym. s. word); Lu (ap. Lü: Wu pen) reads 94 *ām / ām / a n, and Ts'i (ap. Han shu) reads 95 *ām / ām / a n (etym. s. w.). They all belong to the same stem: 'to cover, thickly-screening, dark'. Undecidable whether *īam or *ām best repr. the orig. Shī.

690. Lai fang yin sī 96.

A. Mao has no gloss here, but on ode 245, phr. 97 he says: yin 98 (*īen / īēn / yin) = 99 'respectful'. That yin just like the following sī means 'to sacrifice' is certain

(it occurs *passim* in the early texts, e. g. Shu: Yao tien [Shun tien] 100, etc.), but the gloss imports an etymology: yin means 'a respectful sacrifice'. The oldest support for this speculation is Kyü: Chou yü, phr. 1 »To make offerings with a pure mind is yin». Many comm. have embroidered upon this, defining yin as = 'pure, purified, reverent sacrifice'. — B. Another early interpr. is that 98 *ien is cognate to 2 *ien / ien / yen 'smoke', thus: 'smoke-offering'; earliest ex. of this etym. in Shang shu ta chuan (W. Han time), which quotes Shu: Yao tien as 3. Cheng (comm. on Shu: Lo kao) modifies this into 'smoke' = 'fragrance': 'a fragrant sacrifice'. — All these etymologies are nothing but scholarly speculations. B is evidently based on the similarity of the characters 98 and 2, but that is, of course, in no way conclusive, no more than the similarity in sound *ien: *ien. We might then with equal justification think that 98 *ien was cognate to 4 *ien / ien / yin ('ample, abundant'), which already occurs as the name of a sacrifice in the earliest Chou inscriptions. It is therefore safest to forego all attempts at etymology and simply consider the word as one of the many terms for sacrifice. Thus: »He comes to worship the (four) Quarters and offer (yin and si) sacrifices».

Ode CCXIII: Chan pi Lo yi.

691. F u l u j u t s' i 5. Mao has no gloss.

A. Cheng: ts' i 6 = 'roof-thatch' (common meaning, e. g. in ode 211, Chuang: Jang wang etc.), thus: »Felicity and blessings are like roof-thatch» (so thick!). A curious simile, to say the least of it. — B. Chu: ts' i 6 = 7 'to pile up', thus: »Felicity and blessings are as if piled up (on him)». Cf. Huai: T'ai tsu: »(For regulating rivers, one digs out where it flows and makes it deeper), 8 one piles up (the earth) where it breaks through and makes it (the bank) higher».

692. P i n g p e n g y u p i 9.

A. Mao says: 10. This has been understood by Hü (Shuowen) thus: »ping 11 is the scabbard of the ceremonial knife, peng 12 is the upper ornament (on it), pi 13 is the lower ornament». That 11 (*pieng / pieng / ping, Ts'ie yün and Shīwen, and *piēg / piēg / pi, Ts'ie yün) was really the scabbard is confirmed first by Yi Chou shu: Wang huei 14 »a fish-skin scabbard» and secondly by Fang yen, which says that the word was coll. current in that sense in W. Han time. It might seem that, when on ode 250, phr. 15, Mao says: 16 »that below is called ping, that above is called peng», he is inconsistent and gives another meaning than 'scabbard' to ping. But, as Ch'en Huan points out, that is not so, for it simply means that the peng 12 top ornament is placed higher than the ping 11 scabbard proper (the sheath). The curious construction with yu 17: ping peng yu pi 9, is explained by Tuan Yü-ts'ai: yu 17 = yu 18, as in Ch'un ts'iu: Yin 11, phr. 19 »ten and one year» = eleven years (very common). Thus: »On the scabbard there is an upper ornament and also a lower ornament». —

倣⁶³始⁶⁴載⁶⁵有倣其城⁶⁶倣獻⁶⁷倣社則請⁶⁸熾⁶⁹入地⁷⁰蓄⁷¹曾孫是若⁷²若⁷³順⁷⁴順曾孫之所欲⁷⁵右⁷⁶牝⁷⁷諾⁷⁸既方既皂⁷⁹方⁸⁰實方實苞⁸¹極畝⁸²房⁸³齊等⁸⁴立必正方⁸⁵授方⁸⁶我稷翼翼⁸⁷秉畀炎火⁸⁸卜畀炎火⁸⁹卜⁹⁰報⁹¹有滄萋萋⁹²滄⁹³會⁹⁴晦⁹⁵黜⁹⁶來方禋祀⁹⁷克禋克祀⁹⁸禋⁹⁹敬¹⁰⁰禋于六宗¹⁰¹精意以享禋也¹⁰²煙¹⁰³煙于六宗¹⁰⁴殷¹⁰⁵福祿如茨¹⁰⁶茨¹⁰⁷積¹⁰⁸茨其決而高之¹⁰⁹鞞¹¹⁰鞞有珌¹¹¹鞞¹¹²容刀鞞也¹¹³鞞¹¹⁴上飾珌下飾¹¹⁵鞞¹¹⁶鞞¹¹⁷珌¹¹⁸以¹¹⁹魚皮之鞞¹²⁰鞞¹²¹容刀¹²²下曰鞞上曰鞞¹²³有¹²⁴又¹²⁵又¹²⁶

B. Liu Hi (Shī ming) has misunderstood Mao's gloss (16) on ode 250, and says: 20 »The ornament on the lower end is called ping 21» (= 11). Seizing upon this, Tai Chen and Ma Juei-ch'en think that ping 11 does not mean 'scabbard' but 'lower ornament', corresponding to peng 12 as upper ornament, and they deny that pi 13 means 'lower ornament': on an analogy with the preceding st. phr. 22 »The knee-covers of dyed leather are red», the pi 13 (*piēt / piēt / pi) here should be an adjective, acc. to Tai meaning 23 'finely patterned'; thus our ode line: »The lower ornament and the upper ornament are finely patterned». Ma tries to confirm this by the Han version in ode 55, phr. 24, to which Han: pi 25 (*piēd / pi / pi) = 26 'beautiful' — a very weak support, see gl. 151. Waley thinks 13 is loan char. for 27 *piēt / piēt / pi, Shuowen = 28, here then 'blazing', but of that word there are no text ex. whatever. The analogy pointing to pi 13 as an adjective is certainly not conclusive, since Tuan (see above) has construed the clause quite satisfactorily. — C. In Tso: Huan 2 we have the phr. 29. Shīwen has considered this as a variant way of writing our ping peng 30 and therefore gives the sounds 31 *pieng / pieng / ping and 32 *pung / pung / peng. But this, correct for the second word, is obviously wrong for 31. This char. is (with Shuowen) a variant, not for 11 *pieng but for 13 *piēt, as shown by its phonetic (33 *piēt). The phr. 29 in Tso thus means »the lower ornament and the upper ornament» (Tu Yü curiously has muddled this and says just the opposite). The variant 31 for 13 'lower ornament' is valuable, for it may reveal the etymology: 33 'the end piece', and this confirms the A interpr. — B is refuted by the Yi Chou shu par. (14) for ping 11 and by the Tso par. (29) for pi 13.

Ode CCIV: Shang shang chē hua.

K' i y e s ū h i, see gl. 298; Sh ī y i y u y ū c h ' u h i, see gl. 449; W e i k ' i y u c h ī, sh ī y i s ī c h ī, see gl. 497.

Ode CCXV: Sang hu.

In this ode the comm. all take k ū n - t s ī to mean 'the lords' in plural; Waley on the contrary: 'the lord'. But there are strong analogies between this ode and ode 222 (here 34, there 35 etc.), and there it is clearly a description of the feudal lords coming to the King's court, as accepted also by Waley. So the plural here seems preferable.

K ū n t s ī l o s ū, see gl. 564. P o p ' i w e i h i e n, see gl. 567.

693. P u c h ī p u (n a n :) j a n, s h o u f u p u n o 36.

For s h o u f u p u n o, see gl. 188.

A. Mao (after Erya): c h ī 37 (*tɕiəp / tɕiəp / c h ī) = 38 'to collect', and p u c h ī = simply c h ī, i. e. p u makes an oratorical question. Chu expounds further: »Are they not (collected =) self-restrained, are they not (finding difficulties = on their guard =) careful». This is very far-fetched. — B. Cheng, while having the same opinion about the meaning of c h ī and n a n, construes p u in the ordinary way: »If they are not self-restrained, not careful, they will not receive ample felicity». — C. Hu Ch'eng-kung refers c h ī 37 'to collect' to »the people»: »Will not (the people) collect (around them)»; even more forced than A and B. — D. Ma Juei-ch'en: c h ī 37 (*tɕiəp) means 'to collect, bring together, unite' (ode 273, Kyü: Chou yü etc.) and is etym. s. w. a. 39 *tɕiəp / tɕiəp / c h ī in ode 190 ('crowded together'), closely cognate to 40 *dz'ɕəp / dz'ɕəp / t s i 'to bring together, harmonious, concordant' (common). Here it means 'united, concordant'. The n a n 41 is a short-form for 42 *ñjan / ñjān / j a n 'respectful'. For 41 serving precisely as short-form for 42 in Li: Ju hing, see gl. 664. Thus: »Are they not concordant, are they not respectful». — D is strikingly plausible.

694. Ch'itsiu si jou 43.

A. Cheng: »In (drinking) the good wine, they think of being (soft:) kind«. — B. Chu: si 44 is the common empty particle: »The good wine is mellow«. Confirmed, as pointed out by Ch'en Huan, by the par. in the preceding line: 45 where the penultimate word is likewise a particle (k' i).

Pi kiao fei ao, see gl. 357.

695. Wan fulaik'iu 46.

A. Cheng and Chu: »A myriad blessings will come and seek them«. — B. Waley takes wan fu as the object: »so that all blessings he wins«. — C. Wang Yin-chi: k'iu 47 is a short-form for 48 (see gl. 2): »A myriad blessings will come and unite (in them)«. This is quite analogous to ode 213, phr. 49 »Felicity and blessings are united (in him)»; ode 304, phr. 50 »All the blessings were united in him«.

Ode CCXVI: Yüan yang.

696. Ts'uei ch'imo ch'i 51.

Mao reads 52. This word 'to break' (as in Kyü: Wu yü 53 »If, when it is snake brood, it is not broken, crushed») ordinarily was *dz'war / dz'uäi / ts'uei, but Sh'wen here says it was read ts'wä, which caused me, in Grammata Serica p. 272, to reconstruct a *ts'wâr / ts'uä / ts'o in the sense of 'fodder' here. But I think this is wrong (I already corrected it in my rime list, Grammata p. 103), for Sh'wen's sound gloss is due to a mistake of Lu Tê-ming's. Cheng says: »52 is the present char. 54 (*ts'wä / ts'uä / ts'o)» ('fodder'), and Lu has simply followed this speculation of Cheng's and erroneously read 52 like 54. In the original Mao comm. (as preserved in Sh'wen) Mao defined it: 52 = 55 'fodder'. But Sh'wen adds: »54 is read ts'uä; the Han Sh' says it means 56 (i. e. 57)«. Many later comm. have concluded from this that the Han school read the ode line 58 (Po K'ung liu t'ie has a quotation with 59 and Shuo wen hi chuan a quotation with 60), but that is excluded, for in st. 4 the word rimes with 61 *sn'war, which a *ts'wä could not do. Evidently the 54 was merely a gloss word in the Han school: 52 = 54, and on the strength of this Cheng (who knew the Han school philology but not the archaic phonology) loosely concluded that 52 and 54 were the same word. And again, misled by Cheng some T'ang scholars corrected Mao's gloss 52 = 55 into 52 = 54, and so we have the Mao gloss text in all the current versions. *Habent sua fata libelli*. Ts'uei 52 *dz'war means 'to break', and the meaning 'fodder' is only an extension of meaning: 'broken up, cut up (grass)'. It had its regular reading *dz'war / dz'uäi / ts'uei in our ode as always.

Fu lu yi ch'i, see gl. 447.

Ode CCXVII: K'uei pien.

697. Yu k'uei ch'ê pien 62.

A. Mao: k'uei 63 (*k'iwëg / k'jwië / k'uei) = 64 'the appearance of the cap', or (as Wang Su had Mao's gloss) 65 'the appearance of carrying the cap', which tells us

有一年 20 下末之飾曰琕 21 琕 22 韎韐有奭 23 文兒 24 有邛君子 25 邛 26 美 27 輝 28 火兒
29 韎韐 30 韎韐 31 韎 32 韐 33 畢 34 彼交匪斁 35 彼交匪紆 36 不戢不難受福不那 37 戢 38
聚 39 戢 40 韎 41 難 42 難 43 旨酒思柔 44 思 45 兕觥其觶 46 萬福來求 47 求 48 述 49 福祿既同
50 百祿是適 51 權之秣之 52 權 53 為虺弗摧 54 莖 55 芻 56 委 57 餘 58 莖之秣之 59 控 60 到
61 綏 62 有頍者弁 63 頍 64 弁兒 65 戴弁兒 66 舉頭 67 缺 68 緇布冠缺項 69 跽 70 歧 71 貴維

nothing. — **B.** Shuowen, quoting this ode: $k'uei\ 63 = 66$ 'to lift the head'. No text par. — **C.** Cheng in comm. on Yili: $k'uei\ 63$ is the same as the 67 (Cheng erroneously concludes that 67 $k'üe$ should therefore also be read like 63 $k'uei$) in Yili: Shī kuan li 68 »the black cloth cap with $k'üe\ 67$ split band at the neck». 67 $*k'iwat$, $*k'iwat$ fundamentally means 'to break, to splinter, to split', and this is a concrete application of the sense: a band cleft in two, enclosing the hair and tied behind the neck. Now 63 $*k'iwæg$ (rising tone) is homophonous with 69 ($*k'iwæg / k'jwiğ / k'uei$, rising tone) 'to straddle' (ex. in Li etc.) and evidently denotes the same idea: the band cleft and »straddling», parting or forking in two directions, enclosing the hair. So 63 $*k'iwæg$ and 67 $*k'iwat$ are two synonymous words for the »split» or cleft band holding the cap to the hair and fastened behind the neck. Thus: »There are leather caps with cleft bands». Probably the word is cognate to another word with the same phonetic: 70 $*g'jæg / g'jiğ / k'i$ 'bifurcating, forked' (sc. road, ex. in Lie).

Yu sin yi yi, see gl. 466.

698. Shī wei ho k'i 71.

A. Cheng, reading 72 $*k'jæg / k'ji / ki$ says = 'a particle', taking it to be equal to 73 in this function. Thus: »What does it signify» (cf. 74, same meaning, in the preceding st.). No text par. — **B.** Wang Su (ap. Shīwen) reads 72 in its ordinary way and with its normal meaning: $*g'jæg / g'ji / k'i$ 'time': »What (time:) occasion is this». — **A** is quite unsupported.

Er ya o ki shī, see gl. 553.

Ode CCXVIII: Kū hia.

699. Kien kuan kū chī hia hi 75.

A. Mao: kien kuan 76 = 77 'to apply the linch-pin'. Kien 78 means 'in between', here as a verb: 'to put in between, to insert'. Kuan 79 ($*kwan$) is a loan char. for 80 $*kwán$ 'to pass through, go through the centre of, put through', just as in Li: Tsa ki 81 »He put in his staff through the wheel nave, inserted the staff in the wheel nave». Thus: »Inserted are the linch-pins of the carriage». — **B.** The binome kien kuan 76 occurs twice in the Hou Han shu, and the comm. explain it in one place (Sün Yü chuan) as = 82 'to turn round', in another place (Ma Yüan chuan) as = 83 'rough and irregular'. For neither interpr. is there any substantiation. — **C.** Han (ap. Pei t'ang shu ch'ao): kien kuan 76 = 84 'beautiful'. No text par. — **D.** Chu: kien kuan 76 = 'the sound of the linch-pin'; thus: »Kien kuan (sounds) the linch-pin». No text par. — **A** is well substantiated: the Li par. (81) is decisive.

700. Sī lüan kin nü shī hi 85. Mao has no gloss.

A. Cheng takes sī 86 in its ordinary sense: »I think of the beautiful young girl and go» (to meet her). For sī beginning a line like this cf. ode 201, phr. 87 »(Your forget my great goodness to you), you think of the small grievances against me». — **B.** Wang Yin-chī: sī 86 is a mere particle, thus: »The beautiful young girl goes» (to be married). Cf. ode 235, phr. 88, on which Mao: sī 86 = 89 'a particle' (here foll. by Chu); ode 250, phr. 90, where Mao's paraphrase likewise shows that he took sī to be a particle. Wang Yin-chī regards it as a particle also in ode 240, phr. 91, ode 240, phr. 92, ode 275, phr. 93, ode 283, phr. 94, ode 290, phr. 95, ode 299, phr. 96. In all these cases Cheng tries to construe a meaning 'thoughtful' or 'thinking of' = 'desirous to', but then he has often to force the text. As a final particle sī is common (also outside the Shī). Inside a line we had it in ode 215, phr. 97 »The good wine is mellow». As an initial particle I know of no ex. outside the Shī, but Wang's series of examples is surely long and strong enough to prove his thesis. Long before Wang, Chu had already held this opinion in regard to the phrases 91, 92, 93, 94, 96, but he had followed Cheng in

regard to phr. 90 and 95. — Though B is quite plausible in itself, A is decidedly better in the context in our present ode, for the st. continues 98 »It is not that I am hungry and thirsty (for her), but her fair reputation comes and binds us together», i. e. with her flawless reputation she will be a fine match. (That »hungry and thirsty» really means 'desirous, longing' is shown by the par. in ode 151, which contains the very same *ki nü* 99 'young girl' as our ode here: 100 »The young lady, for her he hungers»). This follows up the idea in the preceding line: »I think of the young girl...».

Tê yin lai kuó, see gl. 198.

701. *Ch'en pi shī nü* 1.

A. Mao reads thus: »Timely, that grand lady (comes etc.)». (Ma Juei-ch'en thinks that because *ch'en* 2 means 3 'time' and because this char. 3 is also used for another word 'correct, good', our *ch'en* 2 should mean 'good', which is a striking example of illogical reasoning). — B. Lu (ap. *Lie nü chuan*) reads 4 »Truly, that grand lady...». — The two characters *ch'en* 2 and *chan* 5 are so similar that probably one is an ancient scribe's fault for the other. But whereas the *Shi* contains no line beginning with *ch'en* 2 as an adverb, an initial *chan* 5 is common in this function: ode 33, phr. 6, ode 179, phr. 7, etc., so that probably *chan* 5 was the correct reading.

Shī yen ts'ie yü, see gl. 449.

702. *Sien wo kou er* 8. Mao has no gloss.

A. Cheng: *sien* 9 = 10 'good', thus: »Happily I (see:) meet you, (and my heart is relieved)». For text par. see gl. 122. — B. Chu: *sien* 9 = 11 'few, rare', without explaining further how he understood the line. This gloss has later been expounded: »By a rare (chance) I have (seen:) met you». Very far-fetched.

703. *Kao shan yang chī, king hing hing chī* 12.

Shuowen quotes 13 for 14 (same meaning), and some versions have 15 for 16 (the archaic graph for 16 was frequently used, in archaic bone and bronze inscriptions, for 15, which explains the incertitude of the Han time scribes when transcribing the Chou texts into modern script), which hardly influences the meaning.

A. Mao reads 12, saying: *king* 17 = 18 'great' (common, see gl. 138), but does not explain the line for the rest. Both Chu and Ts'ing scholars like Ma Juei-ch'en and Ch'en Huan say, with Mao, that *king hing* 19 is equal to 20 'the great road'. — B. Cheng: *king* 17 = 21 'bright', taking the first *hing* 22 'way' in its abstract sense: »The bright way (principle), we shall (go:) follow it». — C. Another school (ap. *Shī ki: San wang shī kia*, by Ch'u Shao-sun, who followed the Lu school, hence a Lu reading?) reads 23. — The A reading of the text is known, besides in the Mao school, also in the Ts'i version (ap. *Li: Piao ki*) and the Han version (ap. *Wai chuan*) and is clearly the most reliable. The purport of the line has been explained as »allusive» in the most varying ways. For my part, I can see in it only a description of the journey of the

何期 22 期 23 其 24 實維伊何 25 閒關車之羣兮 26 閒關 27 設羣 28 閒 29 關 30 貫 31 以其杖
關 32 展轉 33 崎嶇 34 好兒 35 思戀 36 車女逝兮 37 思 38 思我小怨 39 思皇多士 40 辭也 41
思驛用光 42 思齊大任 43 思美周姜 44 思文后稷 45 思皇多祐 46 思顧其婦 47 思樂泮水
48 旨酒思柔 49 匪飢匪渴 50 德音來括 51 季女 52 季女斯飢 53 辰彼碩女 54 展彼
碩女 55 展 56 展矣君子 57 展也大成 58 鮮我覯爾 59 鮮 60 普 61 少 62 高山仰止 63 景行行止
64 仰 65 之 66 止 67 景 68 大 69 景行 70 大道 71 明 72 行 73 景行嚮之 74 覯爾新昏以慰

bridegroom when going to meet his bride, which is clearly indicated by the sequel. Thus: **«The high mountains, I look up at them, the great road, I travel it».**

704. Kou er sin hun, yi wei wo sin 24.

Er sin hun meant «your new wife» in ode 35, but it cannot do so here, for the par. with st. 4 (see gl. 702) shows that er is a direct object, thus: **«I (see:) meet you, my bride»** (with Legge).

A. Mao: wei 26 = 27, thus: **«and so I (tranquillize =) comfort my heart».** — **B.** Han (ap. Shīwen) reads 28, defining y ū n 29 as = 30 'anger, angry'. And Wang Su even tries to reconcile the Mao text with this Han meaning, for he says 26 = 31. But wei 26 certainly can have no such meaning, so probably Wang means that 26 **iwəd* / *'jwgi* / wei is a loan char. for 31 **iwǎn* / *'iwrn* / y ū a n, which is very unlikely. Wang Su tries to vindicate that sin hun 'the new wife' refers to the wicked Pao Si, which would explain the line: **«and so makes my heart annoyed».** But this is utterly impossible. Our line yi wei wo sin has for par. in st. 4 the phr. 32 «My heart is relieved», which fully confirms A.

Ode CCXX: Pin chí ch'u yen.

Tso yu chí chí, see gl. 317; Pien tou yu ch'u, see gl. 360.

705. Yao ho weilü 33.

A. Mao says simply: yao 34 is the 35 'content of the tou vessels', and ho 36 is 'what is added in pien vessels'. Cheng expounds this further: the content of the tou was 37 pickled food, the contents of the pien were things like peaches and plums. Yao 34 (enlarged form of 38) fundamentally means 'meat' (hence the radical is jo u 'meat'), but just as the engl. word viands is a loan from fr. viande 'meat' but means 'food' generally, so yao 'meat' has been widened to mean 'victuals, food' in a general way. Ho 36 means 'kernel' (Li: K'ü li etc.). Mao and Cheng base themselves on Chouli: Hai jen and Pien jen where the proper contents of tou and pien are described: the tou contained pickled meats and vegetables of various kinds, yet with meat preponderating; the pien had principally vegetables (only to a small extent fish and slices of dried meat), and many of them fruits with kernels (peaches, apricots, chestnuts etc.). Thus our ode line: **«The viands and kernel-fruits are displayed».** — **B.** Ts'i (ap. Pan Ku: Tien yin) reads 39, and Ts'ai Yung (who belonged to the Lu school), comments on this: 40 «meat is called yao, bone is called ho». Now ho 41 is interchangeable with 36 (both **g'ek* / *γek* / ho) and also means 'kernel' (e. g. in Chouli), so what Ts'ai meant was that meat with bone in it was called ho 'kernel-(meat)'. Thus: **«The meat and the meat with bones are displayed».** For this speculation there is no support in early texts. — A takes ho in its ordinary sense and is supported by a pre-Han text, hence it is preferable.

Yin tsiu k'ung kie, see gl. 440.

706. Kü ch'ou yi yi 42.

A. Mao: yi yi 43 (**djēt* / *jēt* / yi) = 44 'one after the other in good order', thus: **«They poculate and offer response cups in due order».** No text par. Ch'en Huan thinks that Mao took 43 (**djēt*) to be equal to 45 (**djēk*), which is phonetically impossible. Chu Tsün-sheng is probably right when proposing that Mao thought that yi yi 43 (**djēt*) was equal to the chí chí 46 (**d'jēt* / *d'jēt* / chí) 'orderly' in the same st. But if so, it is a very arbitrary speculation. — **B.** Another interpr.: yi 43 'to escape' by extension of meaning often means 'to relax, be at ease' (ode 193, phr. 47 «Among the people there are none who do not take their relief»; ode 186, phr. 48 «Have leisurely joy without end»). Thus: **«They poculate and offer response cups at their ease».** — B takes the word in a well attested sense.

707. Yik'ier tsüe 49.

A. Mao: k' i 50 'to pray' here = 51 'to seek, to strive for', thus: «And so (pray for =) strive for your tsüe cup». — B. Cheng paraphrases: 52 »I by this strive to («cup you» =) make you drink a cup» — the looser in the contest having to drink a cup as a fine. This is grammatically unsatisfactory, for in a positive clause the object cannot precede the verb (the line should then run: 53). We should therefore have to force the text into meaning: »I by this strive for your cup» = for your duty to empty the cup; or else, to take tsüe as a verb: »I shall pray you («to cup» =) to drink the cup», which is all very strained.

Yu jen yu lin, see gl. 72.

708. Sier ch'un kia 54.

A. Mao (after Erya): kia 55 (*kã / ka / kia) = 56 'great'. On ch'un 57 he has no gloss here, but in ode 267, phr. 58 he says (after Erya): ch'un 57 = 56 'great'. Cf. Li: Kiao t'ê sheng: 59 »Kia means long, great». The word 55 in the sense of 'great' was coll. current in W. Han time (Fang yen). — B. Cheng follows Erya and Mao for ch'un but says: kia 55 = 60 'to receive blessings, felicity'. — Cheng's interpr. is more an extension of meaning of A than a different sense; 55 *kã was etym. id. with 61 *kã / ka / kia 'great' (common) and cognate to 62 *g'd / ya / hia 'far, far-reaching'. We must try to bring out the fundamental meaning in the translation: »They bestow on you a great abundance».

709. Pintsai shou k'iu, shijen ju yu 63.

A. Mao: »The guests then (lay hands on =) select their partners (in the shooting contest), and the (man of the house =) host comes (in =) forward and assists». For k'iu 64 'a vis-à-vis, partner', see gl. 2. — B. Cheng: k'iu 64 (*g'îôg / g'îqu / k'iu) is a loan char. for 65 (*k'iu / k'iu / k'ü) 'to ladle out wine': »The guest then with his hand ladles out wine, and a (house-man =) servant comes in and (repeats =) serves a second cup». Cheng's speculation is due to his ignorance of the archaic phonology: *g'îôg as a loan for a *k'iu is of course out of the question. The word 65 is known from no pre-Han text.

710. Chopik'ang tsüe 66.

A. Mao: k'ang 67 = 68: »They fill that cup of rest» (after the shooting). K'ang regularly means 'rest, peace, ease, enjoyment' (passim in the classics). — B. Cheng: k'ang 67 = 69 (after Erya: 70 = 69): »They fill that empty cup». K'ang 67 is the primary graph for 71 'husk', hence also 'hollow, empty'; cf. Kuliang: Siang 24, phr. 72 »When the four kinds of grain do not ripen, it is called k'ang empty husks». Fang yen (W. Han coll.) has a 73 k'ang = 74 'hollow, empty'; Yi Chou Shu: Shī fa: 75 »K'ang means empty». — Both interpr. are plausible; but we find the meaning k'ang = 'rest, enjoyment' in many odes, but no Shī par. with the sense of 'empty'. So A accords better with the usage in the Odes.

Yitsouershi, see gl. 553.

711. Weiyifanfan 76. The same line recurs in ode 274.

我心₂₆慰₂₇安₂₈以愠我心₂₉慍₃₀患₃₁怨₃₂我心寫₃₃般₃₄接維旅₃₅般₃₆豆實₃₇核₃₈
 17 蕓₃₉蕓₄₀育₄₁育₄₂蕓₄₃維旅₄₄肉曰育骨曰蕓₄₅蕓₄₆舉₄₇遠₄₈遠₄₉遠₅₀往來次序也₅₁繹₅₂
 18 秩秩₅₃民莫不遠₅₄逸豫無期₅₅以祈爾壽₅₆祈₅₇求₅₈我以此求爾女₅₉以祈爾₆₀
 53 錫爾純嘏₆₁嘏₆₂大₆₃純₆₄文王之德之純₆₅嘏長也大也₆₆受福₆₇假₆₈題₆₉賓載₇₀
 手仇室人入又₇₁仇₇₂慰₇₃的彼康₇₄康₇₅安₇₆虛₇₇療₇₈療₇₉四穀不升謂之康₈₀

A. Mao: f a n f a n 77 (**pjwǎn / pjwǝn / f a n*) = 78, thus: »Their deportment is grave and careful«. In ode 274 he says: f a n f a n 77 = 79, which latter certainly does not mean (with some expounders): 'finding difficulties, realizing the difficulties = careful' but is a short-form for 80 'respectful', see gl. 693. No text par. — B. Cheng on ode 274: f a n f a n 77 = 81. Cheng builds on the fundamental sense of f a n : 'to return', hence 'to revert, to repeat' (82) = 'to train, to drill'. Thus: »Their deportment is (well-repeated, rehearsed =) well-drilled«. — C. Han (ap. Shiwen) reads 83, this 84 (**b'wan / b'wan / p a n*) defined as = 85. »Their deportment is good, fine«. This p a n 84 occurs in ode 252, phr. 86, where Mao (after Erya) says 84 = 87 'great'. Thus the Han definition may be a rather free extension of meaning of: »Their deportment is grand«. Ma Juei-ch'en thinks that the Mao version's f a n f a n 77 is merely a short-form for this p a n p a n 84. — D. Lu (ap. Ts'ien fu lun) reads 88, which is evidently a loan char. for 84. — B is not impossible but somewhat strained. C is supported by a good Shī par. and therefore preferable.

Wei yi f a n f a n 89, see gl. 619.

712. L ŭ w u k ' i k ' i 90.

A. Mao: k ' i k ' i 91 (**k'ǐag / k'ji / k ' i*) = 92 'in dancing not to be able to keep oneself straight', thus: »They (repeatedly dance =) keep dancing swayingly (lurchingly)«. No text par. Ch'en Huan points out that Mao probably took 91 to be a loan char. for 93 'slanting' (ex. of this word in Sün). But 91 **k'ǐag* could not possibly serve for 93 **k'ia / k'ji / k ' i*. Moreover the rime of the line demands **k'ǐag*, not **k'ia*. — B. Another interpr. There is a word 94 **k'ǐag / k'ji / k ' i*, which Shuowen defines as = 95 'ugly, hideous', adding: »Now, when expelling pestilence one uses k ' i t ' o u 96 a k ' i head«. K ' i was in fact a mask which is called f a n g - s i a n g 97 in Chouli, ugly and terrifying. This mask was particularly used by the f a n g s i a n g s h ī in the exorcizing dance against pestilence (for details see M. Granet: Danses et légendes p. 301). Cf. Huai: Tsing shan 98 »He considered (the beauties) Mao Ts'iang and Si Shī (as ugly) like ugly ones with masks«. Now this word could also be written 99, e. g. Lie: Chung ni 100 »He was really like a mask demon« (with an immobile face), and 1, e. g. Sün: Fei siang 2 »As to Chung-ni's appearance, his face was as if covered by a mask« (so immobile). Since in our ode here it is precisely a description of a wild and reckless dancing by drunken people, it is obvious that our 91 is merely a variant of 1, 99, 94 'demon-mask, person with demon-mask', and the line means: »They keep dancing (demon-mask fashion =) like demon-mask dancers«.

713. S h ī w u t s ' u n g w e i 3. Mao has no gloss.

A. Cheng s h ī 4 should be read as 5 (**t'ək / t'ək / t ' ê*) fault'. This means that Cheng took 4 to stand for the graphically similar 6 (**t'ək / t'ək / t ' ê*) 'fault'. Thus: »If they are (faulty =) acting wrong, do not follow up and tell them so«. This is a quite arbitrary text alteration. — B. Chu and all later comm. take s h ī 4 as the common initial particle, which is evidently right. But then the phrase has been turned in various ways. For my part I am convinced that t s ' u n g and w e i are two coordinated verbs, a common structure of the ode lines (e. g. ode 265, phr. 7, ode 167, phr. 8, ode 254, phr. 9, ode 165, phr. 10, etc.). T s ' u n g 'to follow' means inter alia 'to comply with, to humour', e. g. Tso: Siang 28, phr. 11 »When a small state serves a big one, to (follow it, comply with it =) humour it according to its wish is but proper«. W e i is particularly common as a transitive verb meaning 'to address, to speak to', e. g. Lun: Wei cheng 12 »Someone addressed Confucius and said«. Thus our ode line: »Do not humour them, do not speak to them«.

714. P e i c h ' u t ' u n g k u 13.

A. Mao: k u 14 = 15 'a ram which is not young and hornless'. The comm. all take

the ode line to describe how the drunken men speak nonsense: »You cause them to (bring out =) utter (nonsense like) 'hornless rams'«. A ridiculous interpretation. — B. Another interpr.: »You cause them to (bring out, display =) show themselves to be hornless rams (i. e. infantile adults)«. The drunken men, though grown up, speak and behave themselves as irresponsible youngsters. In ode 256 we have an inversion of this excellent simile: 16. This line has likewise been maltreated in various ways by the comm. (which I lack space to relate), but it simply means: »Those (young kids with horns =) precocious youths are truly disorderly youngsters«.

Ode CCXXI: Yü tsao.

715. St. 1: Yu fen k' i shou 17;

St. 2: Yu shen k' i wei 18.

A. Mao: fen 19 (*b'iwən / b'iuən / fen) = 20, thus: »Big are their heads«. This means that Mao took 19 to be etym. id. w. 21 *b'iwən 'big', as in ode 242, phr. 22 »the big drum«. Fan Kuang in comm. on Erya even reads 23. Cf. ode 233, phr. 24 »The ewes have big heads«, where Mao (foll. by all comm.) says 25 *b'iwən / b'iuən / fen = 26 'big'. Further: shen 27 (*sien) = 28 'long', thus: »Long are their tails«. Cf. Chuang: Sū wu kuei 29 »The duration of the calamity is increasing and drawn out« (a somewhat uncertain par., for some versions have 30). The fundamental sense of shen 27 is 'numerous' (see gl. 17), but there are many Chinese words (e. g. 31, see gl. 716) which mean both 'numerous' and 'ample' (kindred notions), and »the tails are (ample =) long« is an extension of meaning. — B. Han (ap. Shīwen) says fen 19 = 32: »Their heads are numerous«. This means that Han took 19 to be a loan char. for 33 *p'iwən / p'iuən / fen 'numerous' (ex in Yi etc.). The reason for this was evidently that Han took the par. shen 27 in st. 2 in its fundamental sense of 'numerous'. — The par. in ode 233, phr. 24, is decisive in favour of A.

Yu no k' i k ü, see gl. 188.

Ode CCXXII: Ts'ai shu.

Pi kia o fei shu, see gl. 357.

716. P'ien p'ien tso yu 34.

A. Mao: p'ien p'ien 35 (*b'ian / b'ian / p'ien, even tone, Shīwen) = 36 'discriminating and orderly', i. e. 'punctilious'. Thus: »Their punctilious attendants«. Mao's gloss shows that he took 35 *b'ian (even tone) to be cognate to 37, which again is etym. id. w. 38 *b'ian / b'ian / pien (rising tone) 'to discriminate'. This was because the Shī text char. was properly 39 'to discriminate'. Kuang yün reads this 39 *b'ān, but it is generally agreed that 39 was merely a primary form of 38; yet it has the even tone,

康⁷⁴空⁷⁵疎⁷⁶虛也⁷⁷威儀反反⁷⁸反⁷⁹重慎⁸⁰難⁸¹難⁸²順習之克⁸³反復⁸⁴威儀眈眈⁸⁵
⁸⁶眈⁸⁷善⁸⁸爾土宇眈⁸⁹章⁹⁰大⁹¹威儀板板⁹²幅幅⁹³屢舞⁹⁴傲傲⁹⁵傲⁹⁶無不能自正⁹⁷
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whereas 37 = 38 has rising tone, so it is not quite identical, being another aspect of the same stem. This 39 had an ancient short-form recorded in Shuowen: 40, which was very similar to the seal form of 35, which was 41. So the original Mao Shī had 42, which has been corrupted by the copyists into 34. Han (ap. Shiwen) reads 43, this p'ien p'ien 44 *b'ian / b'ian / p'ien defined as = 45 'refined', a free mode of rendering the more exact 'punctilious'. Cf. Lun: Hiang tang 46 »He spoke punctiliously» (Erya 47 = 37). In the same way, in Shu: Yao tien, the ku wen version had 48 (corruption of 49), the kin wen version (ap. Shī ki so yin) had 50, and Shī ki had 51. In Shu: Hung fan 52 the word rimes with 53 *p'ian, which clearly proves that 35 (*b'ien) here is wrong for 39 *b'ian, which strongly confirms Mao's gloss on this phrase. — B. Another school (ap. Tso: Siang 11) reads 54, on which Tu Yü: p'ien fan 55 = 56, thus: »Their numerous attendants». For fan 57 (*b'wän / b'wän / fan, fundamentally meaning 'ample') = 'numerous', cf. Tso: Süan 3, phr. 58 »His sons and grandsons will certainly be numerous». For 44 no support, unless it (*b'ian) serves as loan char. for 59 *pian / pien / pien 'all round, universal, all', just as its cognate w. 37 *b'ian is loan char. for 59 in Li: K'ü li 60 »Thereafter they (partake of) all the viands». — As the testimony of the two ancient schools, Mao and Han, agrees, we dare not accept B as the true representative of the orig. Shī.

717. Yu tsai yu tsai 61.

A. Mao reads thus. The 62 means properly 'to ramble, to amuse oneself, to take leisure', here: »How pleasant, how easy». Lu (ap. an inscr. by Ts'ai Yung) same reading. — B. Han (ap. Han Shī wai chuan) reads 63 »How pleasant, how (soft =) mild». — The combination yu yu 64 occurs also in ode 186, phr. 65 »Take care to have your pleasant recreation»; ode 252, phr. 66 »Pleasant and (rambling =) easy is your rest», which supports A.

Ode CCXXIII: K'ue kung.

718. P'ien k'i fan yi 67.

A. From Mao's gloss: 68 'if it (the bow) is not well kept in order on the frame and skilfully handled, it will (obliquely turn =) warp' it follows that he took 69 *p'ian to be loan char. for the homophonous 70 'oblique, onesided', thus: »(Well-adjusted is the horn (-adorned) bow, but (oblique is its warping =) awry it goes when warping». The idea of the simile is then that a good family is well-adjusted like a fine bow, and like that should not be allowed to »warp» through enmity between its members. — B. Chu takes 69 in its ordinary sense: 'to fly', thus: »(Well-adjusted is the horn-adorned bow), (flying =) swift is its recoil». The simile is then that brothers, when well treated, come to you like the bowstring drawn towards yourself, but when badly treated recoil from you like the string let loose. — B is a far-fetched metaphor, A very clear and expressive.

Wu sü yüan yi, see gl. 298.

719. Min sü jan yi... min sü hiao yi 71. Mao has no gloss.

A. Cheng: sü 72 = 73, thus: »The people (reciprocally =) all are like that... the people (reciprocally =) all will follow the example». — B. Lu (ap. Ts'ien fu lun and Po hu t'ung) reads 74 (and probably, in consequence, also had 75, though there happens to be no ancient quotation to reveal the Lu version on this point); thus: »The people will (be so =) do the same... the people will imitate (you)». — In st. 1 we had wu sü yüan yi 76 »They should not be kept distant». The sü 72 'distant' (see gl. 298) has been erroneously taken to mean 77 by Cheng and probably by the Mao school generally. On this analogy the 74 has been corrected to 78, which is decidedly inferior.

720. Lao ma fan wei kü, pu ku k'i hou 79.

A. From Mao's paraphrase we can see that he interpreted: »Old horses, he (sc. the

king) takes them to be colts and does not think of what will follow after» (the king giving heavy charges to old and decrepit men). Ch'en Huan thinks it meant: »Old horses, he takes them to be colts and does not think of their being (»after ones» =) incapable of being in the front» (like young horses). All very forced. — B. Chu: »The old horses (revert to being =) think themselves colts and have no regard to their future» (they overestimate their strength and capacity). — Since the whole ode is a reproach against wicked men, this simile means that the greedy old officials are disinclined to give way to younger and more competent men. This idea is followed up and clearly expressed in st. 7, and B is therefore better.

721. Ju sī yi yū, ju cho k'ung ts'ü 80.

A. Cheng refers this to the king's giving wine and food to the old. K'ung 81 = 'empty' in the sense of 'the emptiness' = 'the capacity' of a vessel. Thus: »If he gives them food, he ought to make them satiated, if he gives them drink, they should take according to (emptiness = measure =) capacity». Very strained. — B. Han (ap. Shīwen) reads 82, defining 83 (*ngia / ngjĭ / y i) as = 84 (*ngā / ngā / w o) 'I, we'. This really makes no sense. 83 and 85 (both *ngia, even tone) are etym. the same word, and 83 here in Han is only a variant for 85. — C. Chu: »(If =) when they are served food, (having had much) they ought to be (satiated =) satisfied; when served drink, they take (too) much». Chu has added ideas that are not expressed in the text. — D. Ch'en Huan reverts to Cheng's idea that the line refers to the feasting of the old, but turns it thus: »If one gives them food, one should make them satiated; if one gives them drink, they (should) take much». The »should» is not expressed in the second line. — E. Legge takes ju in the sense of 'like': »It is like craving a superabundance of food and an excess of drink». Here again the »craving» is not expressed in the second ode line. — F. Waley reads 86 shī 'to eat' inst. of the traditional sī 'to give food': »(If =) when they eat, it must be till they are gorged, when they pour out drink, they take large quantities». — G. We may preserve the old reading sī of 86 thus: »If they are served food, they (find it right to be:) insist upon being gorged, if they are served drink, they take much» (they are always greedy).

722. Wu kiao nao sheng mu, ju t'u t'u fu 87.

A. Mao says simply: fu 88 = 89 'to attach, to stick'. Thus: »Do not teach a monkey to climb a tree; if you plaster, the plaster sticks». The sequel is: »If the noble men have fine plans (principles), the small men will attach themselves (to them)». K'ung expounds: it is in the nature of the monkey to climb trees, you need not teach him; it is in the nature of plaster to stick, it does so naturally; so the people are by nature good and will follow good leaders. I think, however, that the simile is much more concrete: »Do not teach a monkey to climb a tree (he knows how to cling tight to it); if you plaster, the plaster sticks tight; if the noble men have fine plans (principles), the small men will (attach themselves:)

治 37 辨 38 辨 39 采 40 采 41 采 42 采采左右 43 便便左右 44 便 45 閑雅 46 便便言 47 便便 48
平章 49 采章 50 辨章 51 便章 52 無黨無偏王指平平 53 偏 54 便蕃左右 55 便蕃 56 數 57 蕃 58
其子孫必蕃 59 偏 60 然後辨散 61 優哉游哉 62 游 63 優哉柔哉 64 優游 65 愔爾優游 66 優
游爾休矣 67 翺其反矣 68 不善(繕)繼繁巧用則翺然而反 69 翺 70 偏 71 民胥然矣 72 民胥
攸矣 72 胥 73 皆 74 民斯攸矣 75 民斯然矣 76 無胥遠矣 77 相 78 民胥攸矣 79 老馬反為駒
不顧其後 80 如食宜飪如酌孔取 81 孔 82 如食儀飪 83 儀 84 我 85 宜 86 食 87 毋教猱升木

cling to them». — B. Cheng: fu 88 («the sticky thing») means 'tree bark', thus: «It is like plastering tree bark with plaster»; a very curious interpr. — C. Chu has an idea contrary to Mao's: the people have bad instincts and one should not encourage them to wickedness: «Do not teach a monkey to climb the trees; it is like attaching plaster on plaster». This means that he takes the last two words to be inverted, the line being equal to 90, which is grammatically unacceptable. — D. Ch'en Huan: j u 91 = 92 (as often), and t' u fu 93 is a binome 'mud'. «Do not order a monkey to climb a tree and (at the same time) smear on mud» (on the tree, making it difficult). This is ingenious, but the j u 91 here is parallel to the j u in the preceding st., phr. 80, which would then have to be interpreted: 94, which is quite impossible (particularly the second e r). — In this very obscure line C and D are at once eliminated simply by their not realizing that j u 91 must mean 'if' because it is parallel to the j u 'if' of the preceding st. A is, after all, the simplest interpr. and agrees well with the following lines.

Y ü s ü e p i a o p i a o, see gl. 170.

723. K i e n n i e n y ü e s i a o 95.

A. Cheng: «When it (sc. the snow) (sees:) encounters the sun's heat, it melts». N i e n 96 was *n i a n / n i e n / n i e n. — B. Han (ap. Shīwen) reads 97, and Sün: Fei siang reads 98. 99 *i a n is evidently a loan char. for 100 *i a n / i e n / y e n, Shuowen = 'clear weather without clouds' (no other text ex.); j a n 1 in Sün is not the adverb but *ñ i a n / ñ i ä n / j a n 'to burn' (ex. in Meng: Kung-sun Ch'ou, shang) = 'to be hot', for Kuang ya gives the binome here as 2. 1 *ñ i a n and 96 *n i a n are two aspects of the same stem. Thus: «When it is clear weather and hot, it melts». — Undecidable which version best repr. the orig. Shī.

724. M o k ' e n h i a y i 3.

A. Mao reads thus: «There is nobody who is willing to be rejected» (left out of office). Cf. ode 201, phr. 4 «You cast me off and throw me away» (91 = 92); Tso: Siang 21: (He recommends for office all kinds of people), 5 why is it only I whom he rejects (lets out)?» Chu construes transitively: «You (sc. the lord) are not willing to reject» (sc. the wicked men). Yet m o k ' e n «there is nobody who is willing», m o k a n «there is nobody who dare» are quite common in the Shī (odes 183, 194, 300, 305 etc.). — B. Cheng: y i 6 (*g i w e d / i w i / y i) should be read 7 (*d z w i a / z w i g / s u e i): «Nobody is willing to lower himself and follow» (sc. the good). This speculation is due to Cheng's ignorance of the archaic phonology. — C. Han (ap. comm. on Wsüan) reads 8. This 9 (*d'w a r / d'ü i / t' u e i) means 'to collapse, fall down', thus: «There is nobody who is willing to fall down» (from the high position). — D. Another school (ap. Sün: Fei siang) reads 10, where 11, as often, is loan char. for 12 (*d' i w a d / d' w i / c h u e i) 'to fall down'; meaning same as in C. — Undecidable whether A, C or D best repr. the orig. Shī.

S h i k ü l ü k i a o see gl. 557.

Ode CCXXIV: Yü liu.

S h a n g t i s h e n t a o, see gl. 288.

725. St. 1: W u t s i n i y e n 13;

St. 2: W u t s i c h a i y e n 14.

A. Mao: n i 15 = 16 'near, to approach, be familiar with'; c h a i 17 (*t s ä d / t s ä i / c h a i) = 18 'to suffer', cf. ode 264, phr. 19 «Officers and people suffer». Thus: st. 1: «Do not bring yourself (too) near to him = do not obtrude yourself upon him»; st. 2: «Do not (cause to suffer =) hurt yourself on him». — B. Wang Nien-sun: Kuang ya has an entry: 15 = 18, which probably refers to this ode, since Mao's gloss in st. 2 has this very 18 and parallelism demands the same meaning in st. 1. But for n i 15 in the sense of 'to suffer' there is no text ex. whatever, and if Kuang ya reveals an old Shī interpr. on this

point, it should certainly be rejected. — C. Cheng: in st. 2, the word 17 stands for 20 (**tsiad / tsüi / tsi*) 'conjunction, connection', thus: »Do not (connect yourself =) come in contact with him». Cheng wants st. 2 to have a meaning similar to that in st. 1. — The parallelism between the stanzas is sufficiently good in interpr. A, which has the traditional text unaltered, the words having well attested meanings.

Pei yü tsing chī, see gl. 653.

726. St. 1: Hou yü ki yen 21;

St. 2: Hou yü mai yen 22.

A. Mao simply (after Erya) says: *ki* 23 = 24, and he has no gloss on *mai*. It is therefore not clear how he understood the lines. — B. Cheng: *ki* 23 = 25, and *mai* 26 = 27 in the sense of 28 'to banish' (properly: 'to let go', as in Tso: Chao 1, phr. 29 »you will let [him sc.] me go» = »you will banish me»). Thus st. 1: »Afterwards I shall be punished»; st. 2: »Afterwards I shall be (let go =) banished». *Ki* 23 and 30 are interchangeable in the Shu versions. But to take *mai* 26 'to proceed, to go' in the sense of 'to banish, be banished' is very forced. — C. Chu in both lines takes *yü* 31 to be the object placed before the verb and says 26 = 32 'to pass, to go too far': st. 1: »He will drive me to extremes» (demand too much of me); st. 2: »He will cause me to go too far» (likewise = demand too much of me). But *mai* 26 cannot mean 32, and grammatically Chu's interpr. is quite unsatisfactory. — D. Waley: 23 = 30, and *mai* 26 = 33, translating: st. 1: »Afterwards I should be slaughtered (by him)»; st. 2: »Afterwards I should be torn to pieces (by him)». An arbitrary text alteration. — E. Another interpr. In st. 3 we have correspondingly 34 »In the end I should thereby be miserable and pitiable» (for *kü* 35 = 'in the end', corresp. to our *hou* 36 'afterwards' here see gl. 557), and the words *ki* 23 and *mai* 26 should be analogous to those adjectives, acc. to the laws of parallelism in the odes. Now *ki* 23 fundamentally means 'the utmost point, the extreme' and often means 'brought to extremes, exhausted', cf. Meng: Liang Huei wang, hia 37 »Why does he cause me to come to such extremity»; Ch'u: Li sao 38 »I see that the people's (plans =) resources are exhausted» (comm. *ki* 23 = 39). Cf. also gl. 252. On the other hand, *mai* 26 occurs in ode 229 in the sense of 'displeased': 40, to which Mao: *mai mai* 26 = 41 'not to find pleasure in': »You look at me with disfavour». Here Han (ap. Shīwen) reads 42, same meaning, and all comm. think that the Mao version's *mai mai* 26 (**mwad / mwai / mai*) is a loan char. for 43 (**p'wād / p'uāi / p'ei*); it would be more proper to say that **mwad* and **p'wād* are cognate words, two aspects of the same stem. The meaning, in any case, is certain and universally admitted. In our ode here we thus obtain: st. 1: »Afterwards I should be brought to extremes»; st. 2: »Afterwards I should be disfavoured (hated)»; st. 3: »In the end I should be miserable and pitiable». — Parallelism decides in favour of D.

Kü yi hiung king, see gl. 557.

如塗塗附²⁸附²⁹著³⁰如塗附塗³¹如³²而³³塗附³⁴而食宜餒而酌孔取³⁵見睨曰消³⁶
 睨³⁷睨³⁸睨³⁹事消⁴⁰宴然事消⁴¹宴⁴²然⁴³莫肯下墮⁴⁴棄于如道⁴⁵其獨
 遺我乎⁴⁶遺⁴⁷隨⁴⁸莫肯下墮⁴⁹墮⁵⁰莫肯下墮⁵¹墮⁵²墮⁵³無自暱焉⁵⁴無自療焉⁵⁵
 暱⁵⁶近⁵⁷療⁵⁸病⁵⁹士民其療⁶⁰際⁶¹後予極焉⁶²後予邁焉⁶³極⁶⁴至⁶⁵誅⁶⁶邁⁶⁷行⁶⁸
 放⁶⁹子特行之⁷⁰極⁷¹予⁷²過⁷³厲⁷⁴居以凶矜⁷⁵居⁷⁶後⁷⁷何使我至於此極也⁷⁸
 相觀民之計極⁷⁹窮⁸⁰視我邁邁⁸¹不說⁸²悅⁸³視我悻悻⁸⁴悻⁸⁵彼都人士⁸⁶都⁸⁷洵美

Ode CCXXV: Tu jen shī.

727. Pi tu jen shī 44.

A. Mao has no gloss on tu 45, evidently taking it in its ordinary sense: 'Those officers of the capital'. — B. Ma Juei-ch'en: 'Those beautiful officers'. Cf. ode 83, phr. 46 'She is truly beautiful and refined', on which Mao: tu 45 = 47. — Probably the two meanings of tu are fundamentally one, the tu = 'refined' meaning properly 'capital-fashion', fashionable, modish, as opp. to provincial, rustic. So one could undoubtedly translate: 'Those fashionable officers'. But in next line we have 48 'They proceed to Chou' (when Mao here says: ch'ou 49 = 50 'They strive to be loyal and faithful', this is very scholastic), and this confirms that our tu 45 simply means 'capital'.

728. T'ai li tsī ts'o 51.

A. Mao: t'ai 52 = 'sun-hat', li 53 = 'rain-hat', thus: '(They have) sun-hats or rain-hats or black caps'. — B. Cheng: t'ai 52 is the name of a plant (in Erya wr. 54), thus: '(They have) t'ai-plant broad-hats or black caps'. Cf. ode 173, phr. 55 'On the Southern mountain there are t'ai plants'. — The rhythm demands that t'ai in t'ai li should be an epithet, just as tsī in tsī ts'o, which confirms B. It should be added that Waley, who thinks the ode describes one gentleman and not many, translates: 'In travelling hat and black headcloth'. Yet ts'o does not mean 'headcloth' but 'cap', and the line reveals that the persons are several: they did not at the same time carry a broad-hat and a cap.

729. Ch'ou chī ju fa 56.

A. Mao simply paraphrases the line thus: 57. The 58 (*d'îg / d'îu / ch'ou) = 59 'dense' is then the same word as 60 (same sound) 'dense' (ex. in Ts'ê etc.). Mao says nothing of ju 61 or how he interprets the line as a whole. Let us add that chī 62 'straight' cannot very well have its ordinary meaning here, for the epithet 'straight' of a lady's hair is no compliment: in st. 4 and 5 it is particularly emphasized that it was curled. So chī 62 means 'extended', i. e. 'long'. In the same way in Tso: Ting 9 we have 63, which does not mean 'a straight umbrella' (over the coffin) but a tall, high umbrella (stretched out = extending far = tall). — B. Cheng refers ch'ou chī 64 to the mental qualities of the ladies: 'They are (dense =) solid and straight like hair; a dreadful speculation. — C. Ma Juei-ch'en says ju 61 = nai 65 and this again = k'i 66, which is quite without support. — D. Ch'en Huan: ju 61 = 67 (common). I suppose he means that ju 61 is = 67 in the sense of 68 (common), an enclitical adverb-forming particle, thus: ch'ou-chī-ju fa 'How thick and long (their) hair'. Cf. ode 37, phr. 69 yu-ju ch'ung er (= 70); ode 94, phr. 71 'How beautiful the clear forehead' (= 72); ode 24, phr. 73 (= 74) etc. It might be objected that our ju 61 in st. 2 here is then not id. w. the ju 61 in st. 4, phr. 75, but that is no hindrance, for the wording is different in all the stanzas: st. 5, phr. 76.

730. Ch'ung er siu shī 77.

Mao says simply: siu 78 = 79 'a beautiful stone'.

A. Cheng takes shī 80 in the sense of 81 'to fill, to stop up' (common). Thus: 'Their ear-stoppers have siu stones for stoppers'. — B. Ma Juei-ch'en: The phrase is quite analogous to ode 55, phr. 82 'His ear-stoppers are of precious stones', so shī 80 here simply means 'full' in the sense of 'rich, beautiful', cf. Meng: Tsin sin, hia 83. That shī comes after siu is comparable to the 84 of ode 98: 'flower of the k'iu ng stone' = 'fine k'iu ng stone'. So here siu shī: 'the fullness, richness of the siu stone' = 'rich siu stone'. Thus: 'Their ear-stoppers are of rich siu stones'. — The parallels adduced in B are convincing.

731. Wei chī yin ki 85.

A. Mao (after Erya): yin 86 = 87, and K'ung expounds the line: 88: »They call them (sc. the ladies) straight and good». Yin 86 ordinarily means 87 in the sense of 'to regulate, to govern' (e. g. Tso: Ting 4, phr. 89 »in order to regulate the whole world», hence often 'ruler, governor'. But just like cheng 87, our yin 86 can also mean 'straight', cf. Li: P'ing yi, where the virtue of the noble man is likened to that of the jade: 90 »His sincere straightness comes out to every side; that shows his sincerity». (Cheng here has a curious speculation that yin 86 stands for 91, but Ho Yi-hang has refuted this and says that 92 was read in the ordinary way and means 93). — B. Cheng: Yin is the family name, and ki 94 is a short-form for the clan name 95, thus: »They call them Yin and Ki». It would be strange indeed if these two uncommon names were singled out of scores of clan names. — As pointed out by Ch'en Huan, the line here corresponds to descriptions of the ladies' beauty in the other stanzas, and here their moral beauty is praised.

Yün ho hū yi, see gl. 610.

Ode CCXXVI: Ts'ai Lü.

732. Po yen kuan chē 96. Mao has no gloss.

A. Cheng (after Erya): kuan 97 (*kwán) = 98, thus »They (sc. the fishes) are many». This means that 97 was taken to be a loan char. for the homophonous 99 (*kwán) 'dense, numerous', see gl. 6. Kuo P'o (comm. on Erya), quoting this ode, says the same, so the Lu school had this idea. Han (ap. Shīwen) reads 100, and 1 (*to) like 97 properly means 'to see'. But even here Ch'en K'iao-tsung tries to vindicate that 1 means 'many', being a loan char. for the homophonous 2 (*to) (Kuang ya = 3; Kuliang: Hi 16, phr. 4 »where the people assemble is tu 2»), and cognate to 5 (*tjo) 'many, all'. — B. Chu takes kuan 97 in its ordinary sense of 'to see', and interprets: »I will go and look». This does not tally with the chē 6 of the text. Legge turns it differently: »While people [looked on] to see», which is no better. The chē turns kuan into a noun: 'something seen', here 'something to be seen', thus: »It is a sight!». With the Han reading 100 (tu = 'to see') the meaning will be exactly the same. — C. Waley takes 97 to be a loan char. for the homophonous 7: »On a line I strung them». This is quite plausible in itself (so 99 'numerous' is really a loan char. for 7, see gl. 6), but his interpr. disregards the chē 6 entirely, which makes it impossible. — It would be strange indeed if, with A, in both text versions a loan char. with 8 'to see' as radical (97, 1) should have replaced an original 99 and 2 respectively; that is really too far-fetched to be seriously considered. B in its last formulation is therefore preferable. — We should study here:

Ode 244. Yü kuan küe ch'eng 9. Mao has no gloss. A. Cheng: kuan 97 = 98: »Many were his achievements». — B. Chu: »He saw his work achieved». — There is really no reason for not giving kuan 97 its ordinary meaning, which suits the context admirably.

且都⁴⁷閑⁴⁸行歸于周⁴⁹周⁵⁰忠信⁵¹臺⁵²莖⁵³縉⁵⁴綴⁵⁵臺⁵⁶莖⁵⁷臺⁵⁸南山有臺⁵⁹網直如
髮⁶⁰密直如髮⁶¹網⁶²密⁶³網⁶⁴如⁶⁵直⁶⁶直⁶⁷蓋⁶⁸網直⁶⁹乃⁷⁰其⁷¹而⁷²然⁷³發如充
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Ode 276. Yen kuan chī yi 10. A. Cheng: »In great quantities you shall mow«. — B. Chu: »We shall see the sickles mow«.

Ode CCXXVII: Shu miao.

Yu yu nan hing, see gl. 90.

733. Wo jen wo lien 11.

A. Mao and Cheng take jen and lien as two coordinated verbs: »We carried burdens, we pushed hand-carts«. On this analogy in the following lines all the nouns have then to be construed similarly: 12 »We («carted» =) drove carts, we («oxened» =) lead oxen«, 13 »We went on foot, we drove chariots«, 14 »We formed armies, we formed cohorts«. Since this is very forced, Waley has tried to evade the difficulty by taking all the words as nouns, but without verbs: »Oh, our, loads, our barrows«, etc. But for a construction like that without any exclamation particle 15 or 16 I do not know of any par. — B. Ma Juei-ch'en takes the first line as a whole: »We loaded our hand-carts«; on the analogy of this we have to translate: 12 »We put carriages to our oxen«, 13 »We formed foot-men escorts to our chariots«, 14 »We marshalled (into armies) our cohorts«. — B agrees closely with a very similar ode, 168, phr. 17 »We bring out our carriages«, and it suits the line 14 much better than A, since lü is a smaller unit than a sh i.

734. Kai yün kuei tsai 18. Mao has no gloss.

A. Cheng: kai 19 (*káb, *kád / kái / kai) = 20 (*ker / kai / kie) 'all'. Thus: »To them all he (sc. the leader) said: go home«. Cheng, not knowing the archaic phonology and basing himself on similarity of sound between the two words in his time, thought 19 was a loan char. for 20, which is quite impossible. No text par. — B. Chu paraphrases so as to show that he took kai 19 as the common expletive particle: 'namely, and so, thus', and yün 21 as an empty particle (common throughout the odes); thus: »(Our expedition was achieved), and so we went home!«. Cf. Li: T'an kung: (The master said: I shall probably die) 22 »(namely, and so:) thus he lay sick for seven days and then died«. — C. Ma Juei-ch'en and Ch'en Huan: kai 19 is a loan char. for 23 (i. e. it has erroneously been applied with rad. 'grass' on top), just as in Li: T'an kung 24 »Why do you not express your mind«. But if so, there are two possibilities: either 23 (*g'áp / yáp / ho) means 'why not' (cf. the ex. 24 just quoted), as in Tso: Huan 11, phr. 25 »Why not demand a succouring army from the king«; thus here: »Why should we not return«; or 23 means 26 (without negation), as in Chuang: T'ien ti (one version) 27 »Where is the master going«; thus here: »When shall we go home«. — There is really no reason for any loan char. speculation (C), since B with kai 19 in its normal sense gives a good interpr.

735. Su su Sie kung 28.

A. Cheng: su su 29 = 30 'stern (grave) and correct', thus: »Stern was the work at Sie«. This makes such poor sense that Waley tentatively proposes that kung 31 is a loan char. for 32: »(Stern =) stately is the palace at Sie«. — B. Ch'en Huan: su su 29 = 33 'swift, quick', as in ode 21, phr. 34 »Hurriedly we walk in the night«, see gl. 54. Thus: »Swift was the work at Sie, (the prince of Shao planned it)«. — B is obviously right, all the more so as the preceding stanzas praise the happy achievement of the work.

Ode CCXXVIII: Si sang.

Si sang yu o, k'iyeyu no, see gl. 188.

736. K'iyeyu yu 35.

A. Mao: yu 36 = 37, thus: »Their leaves are dark«. This is the ordinary meaning of 36. Etym. same word as 38 'black', both *iôg / iqu / yu). — B. Ma Juei-ch'en:

y u 36 (**îog*) is a loan char. for 39 (**îog* / *îäu* / y a o), which he defines as = 40: »Their leaves are ample, luxuriant». As support for this he adduces that the plant *siu y a o* 41 »the flowering and seeding y a o grass» of ode 154 is called 42 in Ta Tai: Hia siao cheng. But though the comm. Meng K'ang thinks that 39 means 40 'ample' in Han shu: Hiao sī chī, we know it in pre-Han texts only as the name of a plant. Ma thinks that y u 36 similarly stands for y a o 39 'ample' in ode 234, phr. 43. — B is based on very weak grounds and there is no need for any loan char. speculation. A is simple and satisfactory.

737. Tê yin k'ung kia o 44.

A. Mao (after Erya): *kia o* 45 (**klôg* / *kau* / *kia o*) = 46 'solid', thus: »His reputation is very solid». *Kia o* properly means 'glue' (ex. in Li, Chouli etc.), and this would be an extension of meaning: glued = solidly sticking to him. So it is expounded by the Han school (Han Shī wai chuan). — B. Lu (ap. Lie nü chuan) likewise explains *kia o* 45 by 46, but takes it to mean 'solidly bound together' (said of husband and wife). Applying this here we obtain: »(When I have seen my lord), his fine reputation (greatly glues us =) closely unites us». Cf. ode 218, phr. 47 »Her fine reputation comes and binds us together» (with her flawless reputation she will be a fine match). — C. Ma Juei-ch'en: Fang yen (W. Han coll.) has an entry 48 = 40 'ample', and the 45 (**klôg*) of our ode is a short-form for this 48 **p'îog* / *p'au* / *p' a o* 'ample'; thus: »His fine reputation is ample». Of this word 48 there are no pre-Han text ex. — The strict par. in ode 218, phr. 47 is decisive in favour of B.

Hia pu wei yi, see gl. 52.

738. Chung sin ts'ang chī 49. Mao has no gloss.

A. Wang Su (ap. Shīwen) reads 50 in its ordinary way (**dz'âng* / *dz'âng* / *ts' a n g*): »In the core of my heart I (store:) treasure him». — B. Cheng evidently had a text version which read 51, for he says: = 52, Thus reading **tsâng* / *tsâng* / *ts a n g*; this was indeed also the text version of Lu Tê-ming (Shīwen). Thus: »In the core of my heart I find him good». — C. Another school (ap: Ku wen Hiao king) reads 53 »In my loyal heart I treasure him». — Both Lu (ap. Sin sū), Ts'i (ap. Li: Piao ki) and Han (ap. Wai chuan) read 49, which strongly confirms A as the original and best version. Moreover 54 is very common in the Shī, whereas 55 does not occur at all.

Ode CCXXIX: Po hua.

Ying ying po yün, see gl. 458.

739. T'ien pu kien nan 56.

A. Mao: *pu* 57 'step, to step' = 58 'to go', also 'to act, to enact', and Cheng paraphrases: 59 »Heaven enacts these calamities», thus taking *kien nan* as a noun,

吉 5 姑 6 薄言觀者 7 觀 8 多 9 湛 10 薄言觀者 1 觀 2 都 3 聚 4 民所聚曰都 5 諧 6
者 7 貫 8 見 9 遠觀厥成 10 奄觀鉅艾 11 我任我輦 12 我車我牛 13 我徒我御 14 我師我
旅 15 兮 16 哉 17 我出我車 18 蓋云歸哉 19 蓋 20 皆 21 云 22 蓋寢疾七日而沒 23 蓋 24 蓋不言
子之志 25 蓋請濟師於王 26 曷何 27 夫子蓋行邪 28 肅肅謝功 29 肅 30 嚴正之兒 31 功 32
宮 33 疾 34 肅肅宵征 35 其葉有幽 36 幽 37 黑色 38 黝 39 葉 40 盛 41 秀葉 42 秀幽 43 率彼幽
草 44 德音孔膠 45 膠 46 固 47 德音來括 48 偲 49 中心藏之 50 藏 51 中心藏之 52 善 53 忠心
藏之 54 中心 55 忠心 56 天步艱難 57 步 58 行 59 天行此艱難之天 60 天步 61 時運 62 天方

which is a direct object of *pu* 57 = 58 as a transitive verb. For *pu* in such a function there are, to my knowledge, no good text par. — **B.** Chu: *t'ien pu* 60 = 61, thus taking *pu* as a noun and *kien nan* as the predicate: «Heaven's course is calamitous». This is confirmed by ode 256, phr. 62 «Heaven is now calamitous», where *kien nan* is clearly not a noun but a predicate.

Chītsīpu yu, see gl. 277.

740. Piao ch'ī peiliu 63.

Shuowen reads 64, the first being a short-form, the second a variant graph (65 and 66 being fundamentally identical, see *Grammata Serica* p. 126).

A. Mao: *piao* 67 (**b'ig* / *b'izu* / *piao*) = 68, thus: «The running pools flow northward». No text par. Yet the word may be cognate to 69 **p'ig* / *p'iau* / *p'iao* 'to flow'. — **B.** Cheng takes *Piao-ch'ī* to be the name of a stream: «The *Piao-ch'ī* flows northward». Shuei king chu expounds this and defines the position of that stream. But there are no early text ex. of this river name. Waley thinks that the 64 of Shuowen should not be read **b'ig* / *b'izu* / *piao*, in spite of Ts'ie yün and Shīwen, which read it so, but **χo* / *χuo* / *hu*, it being equal to the 70 mentioned in Chouli: *Chīfang shī* (id. with the 71 of Li: *Li k'ī*). Thus: «The *Hu-t'o* flows northward». — No reason for abandoning the oldest interpr. (A.).

Siao ko shang huai, see gl. 58; *Shī wo mai mai*, see gl. 726; *Pei wo k'ī hi*, see gl. 613.

Ode CCXXX: Mien man.

741. Mien man huang siao 72.

A. Mao: *mien man* 73 (**mian-mlwan*) = 74 'the appearance of small birds', thus: «Delicate are the yellow birds». 75 **mian* / *mian* / *mien* properly means 'thin and drawn-out', as in ode 73, phr. 76 «Long-drawn-out are the *ko* creepers and the *lei* creepers», and it is etym. the same word as 77 **mian* / *mian* / *mien* 'drawn-out' (Kyū: *Ch'u yū* etc.). By extension of meaning 75 came to mean also 'slender, thin, tender, delicate', as in our ode here. Cf. *Huai*: *Miu ch'eng* 78 «The sprouting (beginning) of happiness is (slender:) delicate... the first sprouting of happiness and misfortune is small». For the second member of the binome, *man* 79 (**mian-mlwan*) no text par. — **B.** Ts'ī (ap. Li: *Ta hūe*) reads 80, in which 81 **mian* / *mian* / *mien*, properly meaning 'string, fishing line', gives the same idea of thinness, slenderness, **mian* and **mian* being evidently cognate (two aspects of the same stem). — **C.** Han (ap. comm. on *Wüan*) reads with Mao: 72, but defines *mien-man* as = 82: «Striped (patterned) are the yellow birds». No text par. Probably this is an interpr. by sound similarity: 75 **mian*: 83 **mian*. Ma Juei-ch'en adduces *Erya* 84 **mieng-môg* = 85 'dense, densely covered', and he thinks that our **mian-mlwan* is a «variation» (86) of this: the yellow birds are 'densely-covered' = ornate, variegated, with Han; a curious speculation. — **D.** Chu: *mien-man* is 'the sound of the birds', thus: **mian-mlwan* (sound) the yellow birds». No text par. — A is by far the best substantiated interpr. — We should study here:

Ode 263. *Mien mien yi yi* 87. **A.** Mao: *mien mien* 75 = 88 'quiet', and *yi yi* 89 = 90 'respectful'. But since it is a question of a marching army, «quiet and respectful» are queer predicates indeed (though accepted by Cheng), and the Ts'ing scholars (Ma Juei-ch'en, Ch'en Huan, Ch'en K'iao-ts'ung etc.) have desperately tried to explain that Mao's 88 (= 91, 92) is (with *Erya*) equal to 93 'subtle' (cf. our 75 = 'small' in ode 230 above) in the sense of (small, subtle, mysterious =) 'marvellous', something like 94 'small, subtle = marvellous'; a hopeless forcing of the sense: «(The marching army was) (subtle =) marvellous and respectful» (!). — **B.** Han (ap. Shīwen) reads 95, where 96 **mian* stands to 75 **mian* as Han's 81 **mian* to Mao's 75 **mian* in ode 230. —

C. Chu: «Continuous (marching in a continuous row) and orderly». For *y i y i* 89 = 'orderly', see gl. 433. And **mian* 75, with the stem variation **mian* 96, is exactly the same as in our gloss above, but here in its fundamental sense of 'long-drawn-out' (as a thread), as in ode 73, phr. 76, not in its extended meaning of 'slender' (as in 72). In its stem variation B: 96 **mian*, this 96 is a short-form for the homophonous 81 **mian* 'string, line' ('line-like' = drawn-out'). — C is obviously right.

Ode 290. *Mien mien k'i pia o* 97.

Lu reads 98 *pia o* 'to weed', of which Mao's 99 is merely a short-form. Mao and Cheng have no gloss on *mien* here.

A. Sun Yen (comm. on Erya, ap. K'ung): *mien mien* 75 = 100 'dense': «Dense are the weeders». Han (ap. Shīwen) reads 1, defining *min* 96 (**mian*) as = 2: «Numerous are the weeders». — B. Wang Su (ap. K'ung) paraphrases: 3 «The weeders are numerous, in a continuous row without interruption». This means that he took 75 ~ 96 **mian* ~ **mian* in just the same sense as in ode 263 above, more precisely: «(Long drawn-out =) in a continuous row (are =) go the weeders». — C. Waley gives *mien* even more of the sense 'line, string' (cf. above), and he takes *pia o* as a verb: «Band on band the weeders ply their task». — The two lines belonging together are: 4. *Pia o* corresponds to *mia o*, which is a noun, so our *pia o* must likewise be a noun. It would therefore be tempting to interpret: «(Fine are the sprouts), slender are the weeded ones» (for this construction cf. ode 69, phr. 5 «scorched are the dry ones»). But our line 97 here: *mien mien k'i pia o* is in fact a strict par to st. 1, phr. 6 (which therefore does not mean: «In thousands of pairs they weed», but:) «Thousands of pairs are the weeders». This strongly confirms B.

Ode CCXXXI: Hu ye.

Fan fan hu ye, see gl. 619.

742. *Yu t'u si shou* 7. Mao has no gloss.

A. Cheng: *si* 8 means 'white': «There is a hare with white head». He says that at his own time 'white' was called 9 *sien po*, and *si* 8 and *sien* 10 were «similar in sound» in the dialects of Ts'i and Lu! But *sien po* 9 really means 'freshly white', and in Shī times there was no similarity between 8 **siĕg* and 10 **siĕn*. Waley improves the theory by proposing that 8 **siĕg* stands for 11 (12) **siek* 'bright, white', which is an unnecessary loan speculation. — B. Chu: *shou* 'head' is a «classifier» (*si* being merely the common particle), so *t'u shou* is equal to 13 'one (head of) hare', and Ch'en Huan reminds us of expressions like *niu san t'ou* 14 'oxen three heads' = 'three oxen'. It is, however, not necessary to take *si* 8 as an «empty particle»; it is better taken as the demonstrative pronoun: «There is hare that (head =) piece» = «There is that hare».

Ode CCXXXII: Ch'an ch'an chi shi.

Wei k'i tsu yi, see gl. 550.

742. *Wei k'i lao yi* 15.

艱難 13 滄池北流 14 流沱 15 也 16 它 17 滄 18 流兒 19 漂 20 虞沱 21 惡池 22 縣蠻黃鳥 23 縣
蠻 24 小鳥兒 25 縣 26 縣縣葛葛 27 緇 28 福之萌也 縣縣 29 福禍之始萌微 29 蠻 30 縹蠻 31
縹 32 文兒 33 文 34 艱難 35 荊離 36 轉 37 縣縣翼翼 38 靚 39 翼 40 敬 41 靜 42 靜 43 密 44 眇 45
民民翼翼 46 民 47 縣縣其庶 48 縣 49 庶 50 詳密 1 民民其庶 2 衆 3 芸者其衆縣縣然不
絕 4 厥厥其苗縣縣其庶 5 嘆其備矣 6 千耦其耘 7 有兕斯首 8 斯 9 鮮白 10 鮮 11 舊

A. Mao has no gloss, and hence evidently took *l a o* in its ordinary meaning: (»The mountains and rivers are distant and far away), oh, how toilsome». — B. Cheng paraphrases so as to show that he took 16 **log* / *láu* / *l a o* to be a loan char. for 17 **liog* / *liäu* / *l i a o*, thus: »Oh, how distant». — B is a quite unnecessary loan speculation.

744. St. 1: *Pu huang ch'a o* (*chao*) *yi* 18.

St. 2: *Pu huang ch'u yi* 19.

St. 3: *Pu huang t'o yi* 20.

Mao has no gloss. A. Cheng: some editions have Cheng's gloss thus: *h u a n g* 21 = 22; other editions have 21 = 23. Now the characters 22 and 23 are similar and easily confused, but Yüan Yüan (foll. by Ch'en Huan and Wang Sien-k'ien) is certainly right in thinking that 21 = 23 is the correct version, as shown by Cheng's paraphrases, particularly in st. 3. *H u a n g* 21 = 'to correct': st. 1: »He (sc. the general) cannot correct (the enemies) and (cause them to) come to audience» (i. e. to submit to the king); st. 2: »He cannot correct (the enemies) and (cause them to) send out (emissaries to the court)»; st. 3: »He cannot correct their (doing) other things» (i. e. being disobedient to the king!). *H u a n g* 21 = 'to correct' is a well attested meaning, see gl. 393, but the interpr. as a whole is extremely forced. — B. Wang Su: *h u a n g* 21 = 24 'leisure', thus a short-form for 25. This has been accepted by all later comm.; 21 for 25 is quite common (ode 35, phr. 26 is quoted 27 in Tso: Siang 25; other ex. of 21 for 25 in Tso: Siang 26, Chao 32 etc.). So our *p u h u a n g* 28 here is equal to the *p u h u a n g* 29 in odes 162, 167, 197. For the rest Wang Su's expl. (followed by K'ung, with some hesitation), is: st. 1: »We (sc. the generals) have no leisure to *ch'a o* go on a visit to each other's courts»; st. 2: »We have no leisure to go out (on polite visits); st. 3: »We have no leisure for other things». — C. Chu reads 30 *ch a o* 'morning', explaining: st. 1: »He (the general) has not a morning's leisure»; st. 2: »He has no leisure (to think of) his coming out» (i. e. when he will be able to return home); st. 3: »He has no leisure to do anything else». Chu's reading 30 *ch a o* 'morning' and not *ch'a o* 'to go to an audience' is certainly right, as confirmed by Ma Juei-ch'en and Ch'en Huan (Tso 31 etc.). Cf. ode 58, phr. 32 »I had no morning» = »I never had the leisure of a morning». But in st. 2 Chu has added a »to think of» which is not in the text. — D. Waley: 30 **tiog* or **d'iog* is loan char. for 33 **i'ok*, and 34 **i'a* is loan char. for 35 **šia*, thus: st. 1: »They (sc. the warriors) have no time to pause»; st. 2: »They have no time to halt»; st. 3: »They have no time to rest». Two unnecessary loan speculations, the first of which is particularly unconvincing. — Following C in the main, we obtain: st. 1: »They (the warriors) have no leisure to take a (free) morning»; st. 2: »They have no leisure to (get out =) leave off»; st. 3: »They have no leisure to do anything else».

745. *H o k'i m o y i* 36.

A. Mao: *m o* 37 = 38 'to exhaust, to finish'. Cheng takes this to refer to the enemies: »When shall we achieve» (the submission of the enemies). But, as K'ung (foll. by Chu) points out, that was certainly not Mao's idea. He must have meant: »(The mountains and rivers are distant and far away), when shall they (the warriors) come to the end of them». Cf. Lun: Hiang tang 39 »When he had (exhausted, finished:) come to the end of the stairs»; Li: Tsa ki 40 »If, when one has not yet finished the mourning, the mother dies». — B. Ma Juei-ch'en: 37 **mwat* / *muat* / *m o*, which has the variant 42 in a quotation in Tso: Hi 22 (one version), is a loan char. for 43 **χmwat* / *χuat* / *h u*, which Kuang ya says means 44 'distant', thus: »Oh, how distant». Of this 43 there are no text ex., but the word occurs wr. 45 (**χmwat*) e. g. in Ch'u: Kiu chang 46 »The road is distant»; Sün: Fu p'ien 47, etc. Since Ma (with Cheng, see gl. 743 above) believes that the par. line in st. 1, phr. 15 means »Oh, how distant», this would confirm his interpr. B here. — C. Another interpr. In gl. 743 we indicated that in st. 1, phr. 15, *l a o* 48

(with Mao) has its ordinary meaning: »Oh, how toilsome«. Our par. line here should have a corresp. sense. Mo 37 therefore has the meaning of 38 'to exhaust' (with Mao), but not in the sense of A above, but in the sense of 'exhausting, doing away with all one's forces': »Oh, how exhausting«. Cf. Lun: Yang huo 49 »The old grain is all exhausted«.

Y ü e li y ü pi, see gl. 442.

Ode CCXXXIII: T'iao chí hua.

K'i ye tsing tsing, see gl. 155.

746. Tsang yang fen shou, san sing tsai liu 50.

A. Moo: tsang 51 = 52 'ewe'. This is based on Erya, which says: 53 »of sheep, the males are fen, the females are tsang«. When Shuowen in its present version says the contrary: 54 tsang = 'ram', this is due to a scribe's error, and comm. on Hou Han shu, T'ai p'ing yü lan and Yün hui all quote Shuowen 55, in acc. with Erya and Mao. Mao says further: fen 56 = 57 'big', a well attested meaning (Chouli: Si huan shi, Tso: Hi 4 etc.). It is the same as the fen 58 in ode 221, phr. 59 »Big are their heads«, see gl. 715. Later comm. have added that the fen 60 in the Erya gloss is the same word, and that in this ode 'big head' means 'horned head' in contrast to the 'small head' of a hornless animal. That is very likely, and the fundamental sense of the fen 60 of Erya (which, by the way, is known from no text) is then 'big-head' (=male). Ts'i (ap. Yi lin) reads 61, which is but a graphic variant. Thus our line means acc. to Mao: »The ewes have big (i. e. horned) heads, the Three Stars are seen in the fish-trap«. Mao further says: tsang yang fen shou the ewes have big heads, 62 »that expresses that it is not reasonable«, and Cheng expounds: that the corrupted Chou house could be regenerated is just as unreasonable. Mao again: san sing tsai liu »the Three Stars are (seen) in the fish-trap« 63 »that expresses that it cannot be for long«, Cheng expounding: the light of the Three Stars shining on the fish-trap is but for a short while; so Chou will soon collapse. — B. Chu, realizing the impossibility of the metaphoric explanation of Mao-Cheng, explains the line as connected with the following (»Even if people can get something to eat, there are few who can be satiated«): »The ewes have big heads« (but lean bodies!), »the (light of) the Three Stars is seen in the fish-trap« (there are no fishes, it is so empty that the starlight is seen straight through!). A comic attempt to solve the difficulty. — C. Waley: liu 64 stands for liu 65 and this again for m a o 66, the constellation Mao: »As often as a ewe has a ram's head, as often as Orion is in the Pleiads, do people today, if they find food at all, get a chance to eat their fill«. Word-for-word this would be: »(When) the ewe has big (horned) head, (when) the Three Stars are in the Mao, people can eat — few can be satiated«. This is ingenious. Yet 64 (65) *liôg / liü / liu as loan char. for 66 *mlôg / mau / m a o is not very convincing. It is true that in Shiki: Lü shu the char. 65 occurs in this sense: 67 »Further to the north one

12 哲 13 一危 14 牛三頭 15 維其勞矣 16 勞 17 遠 18 不皇朝矣 19 不皇出矣 20 不皇他矣 21
皇 22 王 23 正 24 暇 25 還 26 還恤我後 27 皇恤我後 28 不皇 29 不還 30 朝 31 朝夕之不皇
32 靡有朝矣 33 綽 34 他 35 弛 36 曷其沒矣 37 沒 38 盡 39 沒階 40 如未沒喪而母死 41 殤 42
邇 43 遠 44 邇 45 邇 46 邇遠邇 47 邇 48 其極之遠 49 勞 50 舊穀既沒 51 牂羊墳首三星在留 52
牂 53 牂羊 54 羊 55 牂羊 56 牂羊 57 墳 58 大 59 頌 60 有頌其首 61 牂 62 牂羊
墳首 63 言無是道也 64 言不可久也 65 留 66 留 67 北至于留,留者言陽氣之稽留 68

comes to the Liu (i. e. Mao); *liu* means that the *y a n g* force is lingering». This passage shows that Sī-ma Ts'ien, because of the phonetic 68 common to 65 and 66, tried an etymology: he thought that 66 **mlôg* fundamentally meant 65 **lîôg* 'to linger', and therefore in his linguistic speculations about the meaning of the various constellation names replaced the proper 66 by 65 (Mao in his gloss on ode 21 follows Sī-ma's etymology: 66 = 65). But that certainly does not mean that *mao* 66 (**mlôg*) was ever really called *liu* 65 (**lîôg*); there are no early texts in support of this. Indeed the constellation Mao (the Pleiads) is well known in the Shī and is correctly wr. 66 (ode 21). It is therefore quite unlikely that the name should be wr. 65 and then corrupted into 64 in our ode here. — D. Another school (ap. Shīwen and Ch'ü hūe ki) reads 69. Lu Tê-ming says this was the »original» form. *Liu* 70 was homophonous with 64 (**lîôg*), and the latter, in some versions, would then be a loan char. for the former; 70 means a place in the centre of the atrium where there was a hole in the roof through which rain dripped down. Thus here: »The Three Stars are (seen) in the central roof-hole». It is evident that as long as we take the text to have 64 'fish-trap', the interpr. will (with A or B) be nonsensical. But if we accept this D reading we are on firm ground, for there is a conclusive par. which concerns this very *sa n s i n g* »Three Stars». In ode 118 we have: 71 »The Three Stars are (seen) in the corner», 72 »The Three stars are (seen) in the door». It all describes the Three Stars constellation as seen from different parts of the *h o u s e*, and so we have it here as well. This par. is quite decisive in favour of D. Now, in order to understand our enigmatic similes here we have to go to *p a r a l l e l t h e m e s*, metaphors of the same order in the Shī. The whole ode is a complaint over the poverty and sufferings of the people. In such odes the fault is invariably imputed to the worthless leaders. This gives us the key.

On the one hand, in ode 220, the misbehaving dignitaries are said to show themselves to be 73 *hornless rams*, i. e. grown-up people who behave like infants; and in ode 256 we have the simile inversed: the precocious and impudent young men are called 74 *young kids with horns* (youngsters who behave as if they were grown-up men), see gl. 714 above. Here we have a similar idea: the leaders are not what they seem, they are *ewes with big (horned) heads*, weak fellows adorned with the attributes of strong and capable men.

On the other hand, worthless dignitaries who live in splendour but are useless, not caring about the sufferings of the people, are likened to brilliant stars which look fine but do nothing useful: ode 203: »Brilliant is the Draught Ox, but one does not yoke it to any carriage . . . long and curved is the Heavenly Fork, but it is just placed there in its row; in the south there is the Winnowing Basket, but one cannot winnow with it; in the north there is the Ladle, but one cannot ladle wine or congee with it». The idea is quite analogous here. We thus obtain: »*The ewes have big (horned) heads* (i. e. the leaders are weak creatures, though apparently strong); *the Three Stars are (seen) in the central roof-hole* (i. e. the leaders are seen in their splendour, far above the suffering people); even if people can get something to eat, there are few who can be satiated».

Ode CCXXXIV: Ho ts'ao pu huang.

747. Ho jen pu tsiang 75.

A. Mao paraphrases: what man does not follow the expedition, thus taking *tsiang* 76 as an intransitive verb = 'to go': »*What man is not going*». Cf. ode 288, phr. 77 »We advance every day and we (go forward:) progress every month», on which Mao: 76 = 78. — B. K'ung: *tsiang* 76 = 'to take, to lead': »*What man is not (taken:) led*» (on the expedition). — The parallelism with the preceding line: »*What day do we not march*» decides in favour of A.

748. Ho jen p u k i n g (k' in) 79. Mao has no gloss.

A. Cheng: 80 (probably *g' i ě n, see Grammata Serica p. 219) is loan char. for 81 *kwen 'widower', as in ode 260, phr. 82 (common in early texts), thus: »What man is not made a widower» (i. e. torn away from his wife). — B. Tuan Yü-ts'ai: 80 = 83: »What man is not pitiable». For good Shī par. see odes 181 (cf. gloss 477), 200, 224, 257 (very common). — Though A might be plausible, B is clearly preferable.

749. Fei s i f e i h u 84.

A. Mao and Cheng have no gloss, thus taking fei 85 in its ordinary sense: »We are not rhinoceroses, we are not tigers». So also expounded by K'ung. — B. Ma Juei-ch'en and Ch'en Huan: fei 85 = 86: Those rhinoceroses, those tigers». The B meaning was refuted in gl. 357. Moreover, here our fei 85 follows immediately upon a line (87) where fei means 'not'; it would be strange indeed if the char. had different meanings in two consecutive lines.

750. Yu p' e n g c h ê h u 88.

A. Mao: p' e n g 89 (*b' u m / b' u n g / p e n g Ts'ie yün, Shīwen; and *b' i u m / b' i u n g / f e n g Ts'ie yün) = 90, thus: »That small fox». No text par. — B. Chu: p' e n g 89 = 91, thus: »That long-tailed fox». This is because of a Mao gloss (96) in ode 227, see C next. — C. Ma Juei-ch'en: p' e n g 89 means 'luxuriant, bushy', as in ode 54, phr. 92 »Luxuriant is the wheat» (Mao: 89 = 93); ode 153, phr. 84 »Luxuriant are the millet shoots» (Mao 89 = 95), same phrase in ode 227 (Mao 89 = 96); ode 238, phr. 97 »Luxuriant (bushy) are the oak clumps (Mao 89 = 98). So p' e n g here refers to the »bushy» fur of the fox: »There is a thick-furred fox». — D. Chu Tsün-sheng: 89 *b' u m, *b' i u m is a loan char. for 99 *b' i w ä m / b' i w ä m / f a n, Shuowen = 'a horse walking quickly', thus: »There is a quickly-walking fox». But of 99 there are no pre-Han text ex., and this loan is unlikely. — It is evident that Mao's gloss 96 'long and great' in ode 227, said of the shoots of the millet, is but a variation of the idea 'luxuriant', since he says 95 'beautiful' of the same phr. in ode 153. It can give no support to Chu's 'long-tailed'. C is clearly preferable.

Shu a i p i y u t s' a o, see gl. 736; Yu c h a n c h i k ü, see gl. 439.

GLOSSES ON THE TA YA AND SUNG ODES

In my paper Glosses on the Kuo feng Odes (BMFEA 14, 1942) were inserted 81 glosses on the Ta ya and Sung odes, see index *ibid.* p. 244. In the present paper 102 more glosses on the Ta ya and the Sung occur inserted in our Siao ya glosses:

Ode 235. Ti ming pu shī gl. 553; Kūe yu yi yi gl. 433; sī huang to shī gl. 700; wu ts'i hi king chī gl. 618; ch'ang fu fu hū 453. 236. Siao sin yi yi gl. 433. 237. Chou yüan wu wu gl. 580; tso miao yi yi gl. 433. 238. Cho pi yün han gl. 678. 240. Sī chai T'ai jen gl. 700. 241. Jang chī t'i chī gl. 680; tsê tu k'i k'ing gl. 673. 244. Yü kuan kûe ch'eng gl. 732; huang wang wei pi gl. 567; yi yen yi tsī gl. 433. 245. K'o yin k'o sī gl. 690; yu kie yu chī gl. 679; niu yang fei tsī chī gl. 432; shī fang shī pao gl. 685;

卯 卯 三星在窗 70 窗 71 三星在隅 72 三星在戶 73 童殺 74 童而角 75 何人不將 76 將 77 日
就月將 78 行 79 何人不矜 80 矜 81 鯢 82 不侮矜寡 83 憐 84 匪兕匪虎 85 匪 86 彼 87 匪民 88
有芄者狐 89 芃 90 小獸兒 91 尾長兒 92 芃芃其麥 93 方盛長 94 芃芃黍苗 95 美兒 96 長大
兒 97 芃芃棫樸 98 木盛兒 99 驅

shang ti kü hin gl. 557; hu hui tan shī gl. 553. **246.** Shou ki yu ts'i yü gl. 618; yi yin yi yi gl. 433. **247.** Wei yi k'ung shī gl. 553. **250.** Sī tsi yung kuang gl. 700; ho yi chou chī gl. 630; pi peng jung tao gl. 692. **252.** Sī sien kung ts'iu gl. 497; yu p'ing yu yi 433; yi tsi yüan chī gl. 461. **254.** Min chī to pi, pu tsī li pi gl. 567. **255.** Tsi wei shang ti gl. 562; fei shang ti pu shī gl. 553. **256.** Yu küe tê hing gl. 503; pi er wei tê gl. 567; pi t'ung er küe gl. 714. **257.** Ts'ang huang t'ien hi gl. 412; cho pi hao t'ien gl. 678; min mi yu li gl. 430; t'ien pu wo ts'ang gl. 403; wo sheng pu ch'en gl. 596; feng t'ien tan nu gl. 423; luan huang gl. 412; tsai sü ki ni gl. 564; tso wei shī ku gl. 491. **258.** Chou yü li min gl. 430; k'un kung sien cheng gl. 539; hu ning tien wo yi han gl. 588; kü tsai shu cheng gl. 539; **259.** P'ei hien Shen po gl. 410. **260.** Wo yi to chī gl. 506; Chung Shan fu ts'u Ts'i gl. 583; shī ch'uan k'i kuei gl. 639. **261.** Yi yi Liang shan gl. 466; yu cho k'i tao gl. 678; sī mu yi yi gl. 466; hou shī yen sü gl. 449; fang yü fu fu gl. 464; Han Ki yen yü gl. 449. **262.** Shao kung shī sī gl. 497. **263.** Sü fang yi sao gl. 467; ju chen ju nu gl. 471; mien mien yi yi gl. 433, 471. **264.** Mi yu yi kie gl. 521; tsuei ku pu shou gl. 651; shê er kie t'i, wei yü sü ki gl. 563; pu tiao pu siang gl. 429. **265.** Wo kü yü tsu huang gl. 557; shī tsing yi wo pang gl. 653; kao kao tsī tsī gl. 574; ts'ao pu huei mou gl. 579; chī huang sī yin gl. 412. **271.** Tan küe sin gl. 423. **272.** Wo tsiang wo hiang gl. 660; jī tsing sī fang gl. 653. **274.** P'ei hien Ch'eng K'ang gl. 410; wei yi fan fan gl. 711; wei yi fan fan gl. 619. **275.** Sī wen Hou Tsi gl. 700. **276.** Yen kuan chī yi gl. 732. **278.** Yi yung chung yü gl. 542. **279.** Kiang fu k'ung kie gl. 440. **283.** T'iao lo yu ts'iang gl. 450; sī huang to hu gl. 700. **284.** Kiang fu k'ung yi gl. 519. **287.** Chen wei yu ai gl. 481. **290.** Sī mei k'i fu gl. 700; yi yi k'i ta gl. 467; mien mien k'i piao gl. 741. **291.** Yi sī yi sü gl. 497. **297.** Yi kü yi yi gl. 467. **299.** Sī lo p'an shuei gl. 700; cheng cheng huang huang gl. 661. **300.** Shī shī tsien Shang gl. 425; chī t'ien chī kie gl. 521; sin miao yi yi gl. 466. **301.** Yung ku yu yi gl. 467; wan wu yu yi gl. 466. **302.** Ki tsai ts'ing hu gl. 421; pa luan ts'iang ts'iang gl. 450. **305.** Shang yi yi yi gl. 433.

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THE BOOK OF ODES

KUO FENG AND SIAO YA

BY

BERNHARD KARLGREN

In my work: *Glosses on the Kuo feng Odes* (BMFEA 14, 1942), I took up for a detailed study the most important of all the literary documents of the Chou era, the *Shi*, the Book of Odes. Earlier, I had already devoted much research to the rime system of the Odes (BMFEA 4, 5), and condensed my results on pages 90—110 of my *Grammata Serica* (BMFEA 12). In my above-mentioned *Glosses* I made a close investigation of all the intricate cases (words and phrases) in which different Han time *Shi* schools deviate from one another in the readings or the interpretations, and also of a great number of cases in which the most prominent Chinese scholars of the last two millennia have had divergent opinions as to the true meanings. In another article in the present *Bulletin: Glosses on the Siao ya Odes*, I have continued this line of research, so that my complete glosses on the odes 1—234 have now been published in full (I hope to revert on another occasion to the remaining *Ta ya* and *Sung* sections, i. e. odes 235—305). In the introduction to the *Glosses on the Kuo feng Odes* I discussed the history of *Shi* philology, the merits and weak points of earlier interpreters, both Chinese and Western, and the philological and linguistic principles and methods which must guide the modern student when trying to interpret the Odes. I shall not repeat here my ideas expressed therein, but refer the reader to the said Introduction.

In that chapter I emphasized that even when the primary task has been carried out: a critical evaluation of different interpretations of difficult words and phrases, and a choice between them based on definite philological and linguistic reasons, the translation of the Odes in their entirety is by no means an easy task. Although the remaining words and phrases are well-known and easily understood in themselves, the connected clauses and odes as a whole offer considerable difficulties of quite a different order from those we are accustomed to, e. g. in interpreting Greek or Latin texts. The very nature of the Chinese language makes a line exceedingly ambiguous: when we do not know whether an understood subject of a clause (it is often not expressed at all) is »I» or »you» or »he» or »they» etc.; whether a *lai* means »come» or »came» or »have (has) come» or »shall come», and so on, almost every stanza may be construed in two or several widely

divergent ways. Our principal guide through all these uncertainties is *a n a l o g y*: the purport of the whole ode must be revealed by the same theme's recurring in several (often many) odes, with some variations, and a comparison and systematization largely help us to interpret with a tolerable measure of certainty the true meaning of the ode as a whole and hence to offer the best translation of its individual clauses. But we can rarely speak of *a b s o l u t e* certainty. The interpretation will in a great many cases inevitably be more or less conjecture, a matter of personal opinion, even if supported to a considerable extent by such analogies. A definite and in every detail indisputable word-for-word translation can but rarely be arrived at.

The translation presented here of odes 1—234 has therefore the same character as those of my predecessors: it is an expression of my own opinion as to how these odes should be interpreted and translated, an opinion based on protracted study, comparison of analogous themes and an evaluation, as already stated, of the divergent glosses of the early Shī schools. Once I have made up my mind as to what I believe is the true purport of a certain ode, I have tried as far as possible to give a word-for-word translation of the text in the spirit of that purport. I have aimed at a *l i t e r a l* translation, not a *l i t e r a r y* one — the task of turning this word-for-word translation into good English, and to formulate a freer and more literary rendering must be reserved for somebody whose purpose is quite different from my own. My translation aims solely at being a guide for the sinological student who desires to understand accurately every line in a philological way. The student whom I hope to serve should read every clause not only with the aid of my word-for-word translation but also with a constant reference to the corresponding glosses in my two philological treatises mentioned above.

It is hardly necessary to say that I have had the very greatest help from earlier translators, especially James Legge and Arthur Waley. That I still deviate from their opinions to such a strikingly large extent is due, on the one hand, to the fact that I have come to different results from theirs in regard to hundreds of difficult words and phrases (as described in detail in my Glosses), on the other hand that the study of analogous themes has very often led me to quite a different conception from theirs as to the purport of an ode as a whole. In all probability future workers in the field will reject many of my opinions and advance new interpretations of their own. This is inevitable owing to the said ambiguous nature of the Chinese language, which allows of several grammatically faultless translations of a given line.

Finally, it should be added, that the identification of botanical and zoological terms in the Shī is to a large extent very problematic. Rather than translate the names of birds, beasts, flowers, trees by English «equivalents» that are more than doubtful, I have preferred to retain the Chinese words: «the *t s i - l i n g* bird», «the *t ' a n* tree» etc. Although this gives a poor impression from the literary point of view, I feel convinced that it is the correct attitude of a cautious philologist.

Ode I: Kuan ts'ü.

1. *Kuan-kuan* (cries) the ts'ü - ki u bird, on the islet of the river; the beautiful and good girl, she is a good mate for the lord. — 2. Of varying length is the h i n g waterplant, to the left and the right we catch it; the beautiful and good girl, waking and sleeping he (sought her:) wished for her; he wished for her but did not get her, waking and sleeping he thought of her; longing, longing, he tossed and fidgeted. — 3. Of varying length is the h i n g waterplant, to the left and the right we gather it; the beautiful and good girl, guitars and lutes (befriend her:) hail her as a friend. — 4. Of varying length is the h i n g waterplant, to the left and the right we cull it as a vegetable; the beautiful and good girl, bells and drums cheer her (a).

(a) The word 樂 we may read l o 'joy': 'cheer her', or y ü e 'music': 'give her music'. The par. with y u c h i 'befriend her' in st. 3 favours the former alternative.

Ode II: Ko t'an.

1. How the k o creeper spreads, it reaches to the middle of the valley; its leaves are luxuriant; the yellow birds go flying, they settle on the thickly-growing trees; they sing in unison. — 2. How the k o creeper spreads, it reaches to the middle of the valley; its leaves are rich; I cut it, I boil it, I make fine cloth and coarse cloth; I shall wear them without growing weary of them. — 3. I tell the matron, I tell her that I am returning home; I will soak my private clothes (a), I will wash my garments; which shall I wash, which not? I return to wish peace to father and mother.

(a) Everyday clothes, as opposed to the ritual clothes.

Ode III: K'uan er.

1. I gather the k ü a n - e r plant, but it does not fill my slanting basket (a); I am sighing for my beloved one; I place it here on the road of Chou. — 2. I ascend that craggy height (b), my horses are all exhausted; Meanwhile I pour out a cup from that bronze l e i - vase, in order not to yearn all the time. — 3. I ascend that high ridge, my horses become black and yellow (c); Meanwhile I pour out a cup from that k u a n g - vase of rhinoceros (horn), in order not to be pained all the time. — 4. I ascend that earth-covered cliff; my horses are sick; my driver is ill (d); oh, how grieved I am!

(a) I am working listlessly, with poor result. (b) To look for him. (c) Black-streaked with sweat and yellow with dust; the par. with st. 2 shows that h ü a n h u a n g 'black and yellow' does not mean the horses' natural colour, but is a result of their labour. (d) The speaker is so restless that both team and coachman are driven to excessive exertions.

Ode IV: Kiu mu.

1. In the South there are trees with down-curving branches, the k o creepers and l e i creepers cling round them (a); (joyous:) happy be the lord (b), may felicity and dignity give him peace. — 2. In the South there are trees with down-

curving branches, the *ko* creepers and *lei* creepers cover them; happy be the lord, may felicity and dignity make him great. — 3. In the South there are trees with down-curving branches, the *ko* creepers and *lei* creepers entwine them; happy be the lord, may felicity and dignity (achieve him, complete him:) make him perfect.

(a) Thus the subjects cling to the lord, who protects them. (b) *K ün - ts ī* 'the noble person' may mean both 'the lord' and 'the lady'. Various comm. have here taken it in the latter sense. But the same phrase *lo ch ī k ün ts ī* recurs in odes 172 and 222, and there *k ün - ts ī* unambiguously means 'the nobleman, the lord'; the three odes are quite analogous, and therefore we should translate 'the lord' here as well (with Waley).

Ode V: *Chung sī*.

1. The wings of the locusts, they are multitudinous; it is (suitable:) right that your sons and grandsons should be numerous. — 2. The wings of the locusts, they are in great numbers; it is right that your sons and grandsons should be in a continuous line. — 3. The wings of the locusts, they are in crowds; it is right that your sons and grandsons should be (clustering:) in great swarms.

Ode VI: *T'ao yao*.

1. How delicately beautiful is the peach-tree, brilliant are its flowers; this young lady goes to her new home, she will order well her chamber and house (a). — 2. How delicately beautiful is the peach-tree, well-set are its fruits; this young lady goes to her new home, she will order well her house and chamber. — 3. How delicately beautiful is the peach-tree, its leaves are luxuriant; this young lady goes to her new home, she will order well her house-people.

(a) For *y i k 'i sh ī kia* see gl. 589.

Ode VII: *T'u tsū*.

1. We beat down the (pegs of) the hare-net, we knock them *těng těng*; the elegant warrior, he is a protection and wall to the prince. — 2. We beat down the (pegs of) the hare-net, we place it at the crossing of many roads; the elegant warrior, he is a good companion for the prince. — 3. We beat down the (pegs of) the hare-net; we place it in the middle of the forest; the elegant warrior, he is the belly and heart of the prince.

Ode VIII: *Fou yi*.

1. We gather the plantain, we gather it; we gather the plantain, we hold it. — 2. We gather the plantain, we pick it; we gather the plantain, we pluck it. — 3. We gather the plantain, we take it in our held-up flaps; we gather the plantain, we take it in our tucked-in flaps.

Ode IX: *Han kuang*.

A song in honour of a girl who is going to be married. First the girls of the region are praised as desirable but not easily attained; then this girl, who is setting out on her marriage journey, is eagerly served by her comrades, who feed the horses for her.

1. In the South there are tall trees, you cannot rest under them (a); by the Han (river) there are girls who go pleasuring, but you cannot seek them; the broad expanse of the Han, it cannot be waded across; the long course of the Kiang, it cannot be passed by raft (b). — 2. Tall-rising is that mixed firewood, we cut the (leaves of) the wild-thorn; this young lady goes to her new home, we feed her horses; the broad expanse of the Han (etc., as in 1, refrain). — 3. Tall-rising is that mixed firewood, we cut the (leaves of) the lü plant; this young lady goes to her new home, we feed her colts; the broad expanse (etc. as in st. 1).

(a) Their crowns are too high up to afford shade and shelter; so the young girls are unattainable.

(b) They are inaccessible, as if separated from you by unpassable waters.

Ode X: Ju fen.

1. I go along that bank of the Ju (stream), I cut the branches and rods; while I have not yet seen the lord, I am desirous as if morning-hungry. — 2. I go along that bank of the Ju (stream), I cut the branches and shoots; when I have seen the lord, he will not remove and reject me. — 3. The bream has a red tail (a); the Royal House is as if burning (b); but though it is as if burning, father and mother are very near.

(a) The bream in danger lashes its tail until it becomes bloody — symbolical of great danger and distress. (b) Or, with Lu: 'as if going to ruin'.

Ode XI: Lin chí chí.

The lin was not originally a fabulous animal, but a real quadruped of unknown species. It was very rare, and it was considered remarkable when one was caught (as recorded in Ch'un ts'iu: Ai 14). Hence it came to be considered auspicious, and when it was exterminated, it was turned into a legendary animal. — This ode is the last in the section Chou nan, just as the Tsou-yü (ode 25) is the last in the section Shao nan. They are both hunting songs of the simplest kind, little more than exclamations of joy.

1. The feet of the lin! You majestic sons of the prince! Oh, the lin! — 2. The forehead of the lin! You majestic kinsmen of the prince! Oh, the lin! — 3. The horns of the lin! You majestic clansmen of the prince! Oh, the lin!

Ode XII: Ts'üe ch'ao.

1. It is the magpie who has the nest, it is the kiu bird who inhabits it; this young lady goes to her new home, a hundred carriages meet her. — 2. It is the magpie who has the nest, it is the kiu bird who has her place in it; this young lady goes to her new home, a hundred carriages escort her. — 3. It is the magpie who has the nest, it is the kiu bird who fills it; this young lady goes to her new home, a hundred carriages (achieve her=) make her (outfit) complete.

Ode XIII: Ts'ai fan.

1. She goes (a) to gather the fan plants, by the ponds, on the islets; she goes to use them as an offering, in the sacrifices of the prince. — 2. She goes to

gather the fan plants, in the stream-valley; she goes to use them as an offering, in the temple of the prince. — 3. How ample is her head-dress — morning and evening (b) she is in the palace; how large is her head-dress — and now she returns home.

(a) That the ode concerns a lady is clear from the last stanza, and also from the parallelism with ode 15 below. (b) *Su ye* has generally been taken to mean 'early in the morning'; but the binome quite regularly means 'morning and evening', as in odes 58, 110, 260, 271, 272, 278, 286 — in all of which the meaning is clear and unambiguous.

Ode XIV: Ts'ao ch'ung.

1. *Iog-iog* (sound) the insects in the grass; jumping are the grass-hoppers; when I have not yet seen the lord, my grieved heart is agitated (a); but when I have seen him, when I have met him, my heart calms down. — 2. I ascend that southern mountain, I gather the fern; when I have not yet seen the lord, my grieved heart is sad; but when I have seen him, when I have met him, my heart is pleased. — 3. I ascend that southern mountain, I gather the *wei* plant; when I have not yet seen the lord, my heart is pained; but when I have seen him, when I have met him, my heart is at ease.

(a) Or, with Lu: 'is distressed'.

Ode XV: Ts'ai p'in.

1. She goes to gather the *p'in* waterplants, on the bank in the southern stream-valley; she goes to gather the *tsa'o* waterplants, in those running pools. — 2. She goes to put them in vessels, there are baskets square and round; she goes to boil them, there are cauldrons and pans. — 3. She goes to deposit them, under the window in the ancestral shrine; who sets them forth? There is a reverent young girl.

Ode XVI: Kan t'ang.

1. Luxuriant is that sweet-peartree; do not cut it down, do not hew it, that is where the prince of Shao bivouacked. — 2. Luxuriant is that sweet-peartree; do not cut it down, do not destroy it, that is where the prince of Shao rested. — 3. Luxuriant is that sweet-peartree; do not cut it down, do not bend it, that is where the prince of Shao halted.

Ode XVII: Hing lu.

A lady is determined under no circumstances to marry a certain gentleman, in spite of her having been formally promised to him and his trying to force her by legal action, supported by his influential family. Conflicts like this are not uncommon in modern China.

1. Wet is the dew on the road, is it not there both morning and evening? I will allege that there is too much dew on the road (a). — 2. Who says that the sparrow has no beak? By aid of what else could it break through into my house? Who says that you have no family? By aid of what else could you urge

on me a lawsuit? But though you urge on me a lawsuit, your family will not suffice. — 2. Who says that the rat has no teeth? By aid of what else could it break through my wall? Who says that you have no family? By aid of what else could you urge on me litigation? But though you urge on me litigation, I still will not follow you.

(a). I shall find a pretext for refusal which holds good at any time — an innuendo that I will never go. *Su ye* has generally been taken to mean 'early in the morning', with all kinds of speculations about unseemly hours for a young lady to be abroad, but all this is very forced, and it does not tally with the content of the rest of the ode. For *su ye* see note under ode 13.

Ode XVIII: Kao yang.

1. On the lamb furs, five many-thread tresses of white silk; they withdraw for their meal from the court, oh, how complaisant and gracious! — 2. On the lamb skins, five twenty-thread tresses of white silk; oh, how complaisant and gracious, from the court they withdraw for their meal. — 3. On the lamb(-skin) seams, five eighty-thread tresses of white silk; oh, how complaisant and gracious, they withdraw for their meal from the court.

Ode XIX: Yin k'i lei.

1. *·iən* (sounds) the thunder, on the south slope of the Southern mountain; why did you go far away, not daring to have some leisure? Oh, my majestic lord, come back, come back! — 2. *·iən* (sounds) the thunder, on the side of the Southern mountain; why did you go far away, not daring to have leisure and rest? Oh, my majestic lord, come back, come back! — 3. *·iən* (sounds) the thunder, at the foot of the Southern mountain; why did you go far away, not daring to remain at leisure? Oh, my majestic lord, come back, come back!

Ode XX: Piao yu mei.

A girl is waiting impatiently for her marriage. The year is advancing, it is autumn, and there are fewer and fewer fruits left on the trees; it is high time that the wooers come forward and formally demand her in marriage.

1. Shedding is the plum-tree, its fruits are seven; seeking me are several gentlemen, may it come to its being lucky! — 2. Shedding is the plum-tree, its fruits are three; seeking me are several gentlemen, may it come to (its being now:) a decision now! — 3. Shedding is the plum-tree, in a slanting basket I take them (the fruits); seeking me are several gentlemen, may it come to their (speaking it:) making the proposal!

Ode XXI: Siao sing.

A nobleman's concubines (cf. ode 22) complain of their hard lot: they have not the position and prerogatives of the first-rank wife. In the early dawn, when the small stars are hardly visible, and in the east only bigger stars are still perceivable, they hurry back to their apartments from their visits to the lord.

1. Minute are those little stars, the Triad or the Quint (a) are in the east; hurriedly we walk in the night, in the early morning and in the late night we are in the palace; truly, our lot is not the same (as hers). — 2. Minute are those little stars, there are only (visible) the Shen and the Mao (a); hurriedly we walk in the night, we carry in the arms the coverlet and the (night) chemise; truly our lot is not like (hers).

(a) Names of constellations; cf. ode 118: *san sing tsai t'ien* the Triad star is in the heavens.

Gloss XXII: Kiang yu si.

In the marriages of the nobles, the first-rank wife was always followed by several girls (*y ing*) of the same family, who at the same time became married to the nobleman in the position of secondary wives, concubines. In our ode, some such concubines describe how the lady, their superior, was unwilling to share the husband's favours with them, but finally had to accept the situation. The adjunct ladies liken themselves to the side branches, tributaries and islets in the river, which form as it were the accessories of the mighty main river.

1. The Kiang has branches breaking out and reverting; this young lady went to her new home, but she would not take us; she would not take us, but afterwards she had to repent. — 2. The Kiang has islands; this young lady went to her new home, but she would not associate with us; she would not associate with us, but afterwards she had to live with (us). — 3. The Kiang has the (tributary) T'o; this young lady went to her new home, but she would not pass us on; she would not pass us on, but (now) crooningly she sings (a).

(a) She can do nothing but croon (wail) and resign herself to it.

Ode XXIII: Ye yu si kün.

A girl secretly enticed into a love affair is likened to precious game carefully wrapped up and hidden by the lucky poacher.

1. In the wilds there is a dead deer, with white grass one wraps it up; there is a girl having spring feelings, a fine gentleman entices her. — 2. In the forest there are low shrubby trees, in the wilds there is a dead deer; with white grass one wraps it up and binds it; there is a girl like a jade. — 3. Slowly! Gently! Do not move my kerchief; do not make the dog bark!

Ode XXIV: Ho pi nung yi.

A lady of the Royal house (clan Ki) comes to be married to a young prince in Ts'i, and her praise is sung. She is beautiful like flowers of cherry, peach and plum trees. For catching big fishes you use a frail silken line; for obtaining the good graces of the venerable Royal house a delicate young woman serves as intermediary.

1. How rich they are, the flowers of the cherry tree; why should we not treat reverently and friendlily the chariot of the lady Ki of the Royal house! — 2. How rich they are, the flowering (a) peach and plum trees; oh, the grand-daughter of king P'ing, the son of the prince of Ts'i! — 3. What do you use for angling (b)? Of silk is the line; oh, the son of the prince of Ts'i, the grand-daughter of king P'ing!

(a) I take hua-ju 如 = hua-er 而, hua-jan 然, cf. ode 37, st. 4: pao-ju ch'ung er sin your full dress and with your ear-plugs; ode 94, st. 2: yüan-ju ts'ing yang show beautiful the clear forehead. In both cases the comm. rightly say pao-ju = pao-jan, yüan-ju = yüan-jan; ju in this function is common. (b) Word for word: for the angling there is what?

Ode XXV: Tson-yü.

A hunting song, cf. ode 11 above.

1. Those sprouting reeds! By one discharge five pigs! Lo, you grooms and gamesters! — 2. Those sprouting Artemisias! By one discharge five young pigs! Lo, you grooms and gamesters!

Ode XXVI: Po chou.

1. Drifting is that cypress-wood boat, drifting is its floating (a); I am (bright =) wide awake and do not sleep, as if I had a painful grief; but it is not that I have no wine, to amuse and divert myself. — 2. My heart is not a mirror, you cannot scrutinize it (b); true, I have elder and younger brothers, but I cannot (hold on to): rely on them; when I go and complain, I meet with their anger. — 3. My heart is not a stone, you cannot turn it; my heart is not a mat, you cannot roll it (c); my dignified demeanour has been perfect, you cannot (count =) measure it. — 4. My grieved heart is pained, I am hated by all the petty ones; I have met with suffering in plenty, I have received insults not a little; in the quietude I brood over it, awake I knock and beat (my breast). — 5. Oh sun, oh moon, why are you eclipsed from time to time (d)? The grief of the heart is like an unwashed dress; in the quietude I brood over it, but I cannot rush up and fly away.

(a) So I am drifting helplessly along, without means of steering my way. (b) I do not lay bare my feelings for anybody to scrutinize. (c) I will not be a passively suffering victim, whom anybody can treat as he likes. (d) Why is happiness so inconstant?

Ode XXVII: Lü yi.

The poet, grieving over a beloved one absent or lost, fortifies himself by thinking of 'the ancient' sages (cf. ode 28 next) — the theme of 'the ancient kings' and the emulation of their virtues is exceedingly common in early Chinese literature.

1. Green is the jacket, a green jacket with yellow lining; the grief of the heart, when will it end? — 2. Green is the jacket, with yellow skirt; the grief of the heart, when will it disappear? — 3. Green is the silk, it was worked by you; I think of the ancient men, it causes me to have no fault. — 4. Fine cloth, coarse cloth, they are cold when worn in the wind (a); I think of the ancient men, and then truly I find my heart.

(a) In cold wind one should be provided with sufficient clothes; so in adversities and grief, you need something solid to fortify yourself with.

Ode XXVIII: Yen yen.

1. The swallows go flying, uneven-looking are their wings (a); this young lady goes to her new home, far I accompany her out in the open country; I gaze after (her), (do not reach her =) can no longer see her, the tears are like rain. — 2. The swallows go flying, they straighten their necks, they stretch their necks; this young lady goes to her new home, far I go and escort her; I gaze after her, can no longer see her, I stand still and weep. — 3. The swallows go flying, falling and rising are their voices; this young lady goes to her new home, far I accompany her to the south; I gaze after her, can no longer see her, truly it grieves my heart. — 4. The lady Chung Jen, her heart is sincere and deep; she is mild indeed and kind, she is good and careful of her person; of the former princes I think, in order to stimulate (b) myself, worthless one (c).

(a) As they caper about, the foreshortening makes now one, now the other of the wings seem longer. (b) In times of grief one fortifies oneself by thinking of 'the ancient ones' and their moral tenets of loyalty and duty. This is a very common theme. We had it in ode 27, and it recurs in ode 256: 'You do not widely (seek:) take example from the sien wang former kings, so that you could hold on to their enlightened ordinances', etc. Cf. also ode 196, st. 1. Similar ex. in Tso:Ch'eng 2, in Tso: Chao 1 etc. (c) Or, with Lu: 'in order to educate (discipline) myself, worthless one'.

Ode XXIX: Ji yüe.

1. Oh sun, oh moon! You shed light down over the earth below; that he was such a man! — it has come to (the point that) he does not treat me in the old way; how can there be a settlement, why does he not regard me? — 2. Oh sun, oh moon! The earth below you cover (with your light); that he was such a man! — it has come to (the point that) he does not love me; how can there be a settlement, why does he not requite me? — 3. Oh sun, oh moon! You come from the eastern regions; that he was such a man! — his reputation is no good; how can there be a settlement, so that it is possible to forget? — 4. Oh sun, oh moon! From the eastern regions you come; oh father, oh mother! He does not support me to the end (a); how can there be a settlement, he requites me in an improper way.

(a) He repudiates me.

Ode XXX: Chung feng.

1. There is wind indeed and violent weather (a); when you look at me, you smile, yet you ridicule me and treat me with laughing arrogance; in the core of my heart I am grieved at this. — 2. There is wind indeed and clouds of dust; kindly you promised to come, yet (you are not going and coming =) you do not frequent me; long-brooding is my thinking (of you). — 3. There is wind indeed and wind-blown dark skies; (in less than a day =) at every time of the day there are wind-blown dark skies; I keep awake and do not sleep; while longing, I am chagrined. — 4. Caused by wind-blown skies is the cloudiness, *xiwər-xiwər* (sounds) the thunder; I keep awake and do not sleep; while longing, I keep yearning (for you).

(a) Or, with Ts'i: 'violent rains'. The bad weather as a symbol for unhappy conditions is common and recurs in many odes, e. g. 35, 41.

Ode XXXI: Ki ku.

(The husband says:)

1. *T'âng* (sounds) the drum, they jump and bounce and handle their weapons; they make earthen ramparts round the capital city, and they wall Ts'ao, but we alone march south. — We follow Sun Tsi-chung, to pacify Ch'en and Sung; he does not go home with us, our grieved hearts are agitated. — 3. And then we settle down, and then we remain, and then we lose our horses; we go in search of them, down in the forests (a).

(The wife says:)

4. In death and life (we are) separated and far apart; with you I made an agreement; I grasped your hand, together with you I was to grow old. — 5. Oh, how far away, you do not (keep me alive =) support me; oh, how far apart, you do not (continue with me =) go on living with me.

(a) We are utterly lost in far-off countries, ordered to stop there in garrison, and losing our horses, thus without means of returning home.

Ode XXXII: K'ai feng.

1. The Joyous wind (south wind) comes from the south, it blows on the heart of the jujube-tree; the heart of the jujube-tree is delicately beautiful; our mother toils and works. — 2. The Joyous wind comes from the south, it blows on the brushwood of the jujube-tree; our mother is wise and good, but among us there is no good man. — 3. And then there is the Cool spring, down below Sün; there are sons, seven men, but our mother toils and suffers bitterness. — 4. Beautiful are the yellow birds, and now they make fine their song; there are sons, seven men, but none of them consoles the mother's heart.

Ode XXXIII: Hsiung chi.

1. The male pheasant goes flying, slow-moving are his wings; oh, my beloved one, you have yourself given me this trouble. — 2. The male pheasant goes flying, falling and rising is his voice; truly, my lord, you do indeed afflict my heart. — 3. I look at that sun and that moon, long-brooding is my thinking of (you); the road being so long, when can you come? — 4. Oh, all you noblemen, you know nothing of good conduct; I am not wicked, not greedy; why (a) are you not good?

(a) For *ho yung* = 'why', cf. ode 191: *ho young pu kien* 'why do you not realize it'; ode 162 *shí yung tso ko* 'therefore I have made a song', etc.

Ode XXXIV: P'ao yu k'u ye.

A young lady is waiting impatiently for the nobleman, her sweetheart, to come and bring her home as his wife. She watches the wayfarers at the ford, where he is to come. He should come early in the year,

before the ice melted, but the year is already well advanced: the gourds are in full leaf, the ford is full of water, the birds are calling to their mates.

1. The gourds have their bitter leaves, the ford has a deep crossing; where it is deep, they wet their dress, where it is shallow, they lift their skirts. — 2. From the rich water-flow the ford is full; resoundingly sings the female pheasant; though the ford is full, it does not wet the wheel-axle ends (a); the female pheasant sings and seeks her male. — 3. Harminously-sounding are the singing wild-geese, the warm sun is just rising at dawn; if a nobleman brings home his new wife, it should be at the time when the ice has not yet melted. — 4. Beckoning is the boatman, people cross, but I do not; people cross, but I do not, I am waiting for my friend.

(a) It is still fordable — it is not yet too late for him to come.

Ode XXXV: Ku feng.

1. In repeated gusts comes the East wind, bringing clouds and rain (a); I have striven to be of the same (heart:) mind (as you), you ought not to feel anger; one gathers the f e n g plant, one gathers the f e i plant, without regard to their lower part (b); my reputation has nothing contrary to what it should be, I should die with you. — 2. I travel the road lingeringly, in the core of my heart I am unwilling; not far but (near:) a short distance, you followed me (only) to the threshold; who says that the t ' u plant is bitter, it is sweet as the shepherd's purse (c); you feast your new wife, like an elder brother or a younger brother. — 3. The King river becomes muddy through the Wei river, but when the flow (slows down and) stops, it becomes limpid (d); you feast your new wife, you do not find me worthy to be used; do not go to my dam, do not open my fish-trap (e); I am now not liked, how should I have leisure to be anxious for my future? (f). — 4. Coming to where it (the water) is deep, one passes by raft or boat, coming to where it is shallow, one wades or swims (g); what might be obtained, what not? — I still strove to get it; when people met with disaster, I crawled on my knees to succour them. — 5. You could not cherish me, on the contrary you considered me an enemy; you have found fault with my virtue, no merchant therefore can sell me (h); formerly, when growing up, I was scared and destitute, and I was ruined along with you (i); now when I have lived and grown up, you compare me to poison. — 6. I had a good hoard, to provide against the winter; you feast your new wife, and had me only as a provision against destitution (j); you are turbulent and violent, and you have given me only toil; you do not think of the former days, when it was only in me that you came and found rest.

(a) For bad weather as a symbol of unhappy conditions, cf. ode 30 etc. The ode is sung by a repudiated wife, thrown out of her husband's house. (b) I have my value, though no longer young and beautiful. (c) Though not beautiful, I am as good as my rival. (d) You are all excited by your new match, but when you calm down and come to your senses, you will recognize your mistake. (e) I should not be robbed of my position and privileges by a rival. (f) Acc. to some, h u a n g s ū w o h o u

means: 'How should I have leisure to be anxious about my descendants', and we have that meaning of *hou* in odes 172 (*pao y i e r hou*), 264 (*sh i k i u e r hou*), 282 (*k' o c h' a n g k ü e hou*), 285 (*k' o k' a i k ü e hou*). But that is far-fetched here, and we have also a good parallel to our more simple sense in ode 223 *pu ku k' i hou* ('the old horses think themselves colts, and have no regard for their future'). (g) All difficulties may be overcome, if you are truly bent on it. (h) I cannot be remarried or sold as concubine. In Kuo Ts'ê our word *shou* here is used in that sense: 'The one who sells male or female slaves and *shou hu kuan hian* offers them for sale at barriers or in the streets, praises the male or female slave'. (i) When, as a young girl, I first came to you as your wife, we lived in great poverty. (j) I had acquired good merits, through my toil for you and the house, and ought to be safe for my old age; but you considered me only as a useful worker, and now give all your favour to your new wife.

Ode XXXVI: *Shi wei*.

1. It's no use, it's no use, why not return; if it were not for the lord's sake, why be out here in the dew (a). — 2. It's no use, it's no use, why not return; if it were not for the lord's person, why be out here in the mire?

(a) Or, with Lu: 'out in the road'.

Ode XXXVII: *Mao k'iu*.

The Preface takes this ode to be a complaint of the ministers of Li against those of Wei for not assisting them; but there is no support whatever for this is the ode text. I propose to see in it the complaint of a young lady. She is pining for a gentleman, and vainly appeals to her callous and pedantic 'uncles', the elders of the family. This interpretation is borne out by the parallels in odes 85 and 88, where a girl similarly appeals to the 'uncles', the family elders.

1. The *ko* creepers of the backward-sloping hill, how far-stretching are their joints; oh you uncles, how many are the days! — 2. Why does he stay, he certainly has somebody to be with; why does he tarry, he certainly has a reason why. — 3. The fox furs are motley and bushy, it is not that there are no carriages going east (a); but oh, you uncles, there is nobody with whom I could join company (b). — 4. How small and beautiful are the children of the *liu-li* bird (c): oh you uncles, in your full dress and your ear-plugs!

(a) Do the 'fox furs' refer to the apparel of the travellers? (b) I wish that I could go east along with some of the travellers, to find my sweetheart. (c) Other young people are beautiful and happy.

Ode XXXVIII: *Kien hi*.

1. Oh great, great! They are just going to perform the great dance; when the sun is just at the zenith, he is at the uppermost place at the front; the tall man is very great, he performs the great dance in the prince's courtyard. — 2. He has strength like a tiger, he holds (chariot) reins as if they were silk strings; the left hand holds the flute, the right hand grasps the pheasant plume; he is shining as if smeared with red, the prince gives orders to present him with a *tsüe* cup. — 3. On the mountain there is the hazel, in the swamp there is the *ling* plant; to whom go my thoughts? To the handsome man of the Western region; that handsome man, he is a man from the Western region.

Ode XXXIX: Ts'üan shuei.

A young lady is longingly waiting for the time of her marriage in Wei, and plans for the journey there: it shall be in accordance with the rites, with a due escort part of the way, and a stop on the way for a farewell feast; it must not be carried out in unseemly haste.

1. Bubbling is that spring water, it flows to the K'i; my loving thoughts are in Wei, there is no day when I am not longing; beautiful are those Ki-family ladies (my relatives), I will take counsel with them. — 2. I may set out and pass the night in Tsi, and make the farewell drinking in Ni; when a girl makes her journey (a), she goes far away from father and mother and brothers; (therefore) I will ask my aunts and also my elder sisters and cousins. — 3. Or I may set out and pass the night in Kan, and make the farewell drinking in Yen; then I will grease and apply the axle-cap lynch-pins (b), and the returning carriages will go (c); if I arrive hastily in Wei, there is sure to be harm. — 4. I think longingly of the Fei-ts'üan (the Rich fountain), long do I sigh for it; I think longingly of Sü and Ts'ao, my heart is long-brooding; I will yoke my carriage and go out on a pleasure drive, in order to (dissipate:) relieve my grief (d).

(a) Going to her new home. (b) I will make ready for the great final stage. (c) The carriages which escort her as far as to the farewell place. (d) Legge translates: 'Let me drive forth and travel there', taking *yu* in the sense of 'to travel' with the longed-for Wei places as goal. But *yu* — an intransitive verb — always means 'to ramble, to roam, to divert oneself', and that it is here merely a question of a promenade for diversion in the home region follows from the par. in ode 59, where we have the same two lines as here, and where it is expressly stated that the speaker cannot go to the longed-for places. For a similar excursion for diversion, cf. ode 54, st. 4.

Ode XL: Pei men.

1. I go out at the Northern gate, my grieved heart is distressed; I am straitened indeed and poor, nobody (knows:) understands my difficulties; it is all over, Heaven truly has done it; what is to be said about it? — 2. The king's affairs come to me, the government's affairs are ever more increased on me; when I enter from the outside, the people of the house all together reprove me; it is all over, (etc. as in st. 1). — 3. The king's affairs are (thick:) heaped up on me, the government's affairs are ever more left to me; when I enter from the outside, the people of the house all together repress me; it is all over (etc. as in st. 1).

Ode XLI: Pei feng.

There is nothing in the text which clearly reveals who the speaker is. Yet the parallel of the line *hi shou t'ung kuei* 'hold hand together go home' with ode 147 *lia o yü tsi t'ung kuei* 'I wish that I could go with you to your home', where it is quite clear that it is a lady who expresses her wish to go with a gentleman to his home as his wife, makes it probable that we have a similar theme here: a lady complains that she is in difficulties and danger and urges her lover to come and carry her off. A similar theme: a lady urging her lover to come and fetch her and complaining of his lack of eagerness, we find in ode 89.

1. The North wind is cold, the falling snow is voluminous (a); if you are affectionate and love me, I will hold your hand and go with you; you are so modest,

you are so slow; but oh, there is urgency! — 2. The North wind is chilly, the falling snow is thick; if you are affectionate and love me, I will hold your hand and go home with you; you are so modest, you are so slow, but oh, there is urgency! — 3. Nothing is so red as the fox, nothing is so black as the raven (b); if you are affectionate and love me, I will hold your hand and go with you in your carriage; you are so modest, you are so slow; but oh, there is urgency!

(a) I am in great distress: for bad weather as a symbol for difficulties, cf. ode 35 above. (b) Properly: 'There is nothing red, if it is not the fox': I cannot fail to see the fox and the raven, animals of bad omen — I am threatened with great dangers. The fox is called *yao shou kuei so ch'eng* 'the animal of bad omen in which the demons take their abode' in *Ki kiu p'ien* and *Shuowen*. For *wu* 'the raven' as a bird of evil omen cf. ode 192.

Ode XLII: Tsing nü.

1. The good girl is beautiful, she waits for me at the corner of the wall; I love her but do not see her; I scratch my head and walk hesitatingly. — 2. The good girl is pretty, she gave me a red pipe (a); the red pipe is bright; I delight in the beauty of the girl. 3. From the pasture-grounds she presented me with a young shoot, it is truly beautiful and remarkable; but it is not because you are beautiful (that I appreciate you): you are the gift of the beautiful girl.

(a) *Ku an* 'pipe' also means 'tube' generally, and there has been much speculation as to the nature and use of the 'tube' here. But the parallel with st. 3 shows that the girl had merely in her promenades picked some simple growing things, a pipe (reed or piece of slender bamboo, for a flute), a young shoot (edible, a delicacy?), and charmingly given them to her boy as tokens of love. They possibly had some symbolical meaning, but this cannot be ascertained. Cf. ode 64, where the girl gives her lover a fruit and in return gets a gem.

Ode XLIII: Sin t'ai.

A lady goes to be married to a prominent lord, and his fine palace with a 'New Tower' on the River gives her high expectations. She finds that she is mated with an ugly and deformed man, who is vituperatingly called here a 'buffoon', likened to a 'basket-mat' (a coarse mat clumsily folded into a grain-basket) and a 'toad'.

1. The New Tower is freshly bright; the waters of the River are voluminous; a handsome one she sought (as mate), (but it was) a basket-mat buffoon, no good. — 2. The New Tower is (washed clean =) pure; the waters of the River are smooth; a handsome one she sought, (but it was) a basket-mat buffoon, no good. — 3. A fish-net they had set; a wild-goose fastened in it (a); a handsome one she sought, but she got this toad-buffoon.

(a) For *li* = 'to fasten' see gl. 442.

Ode XLIV: Er tai ch'eng chou.

This ode is said by the ancient comm. to refer to the two young princes of Wei who were murdered in passing a river, one of them by order of his father, the other by mistake, see *Tao: Huan* 16.

1. Two young gentlemen embark in the boat, floating on, it goes far away; longingly I think of you, in my heart I am grieved. — 2. Two young gentlemen

embark in the boat, floating on, it passes away: longingly I think of you, there is sure to be harm (you are sure to come to some harm).

Ode XLV: Po chou.

The lamentation of a wife who is deserted by her young husband (so also Waley).

1. Floating on is that cypress-wood boat, in the middle of the River; hanging down are those two tufts of hair (a), he is my (proper one =) mate; until death he swore to have no other (mind) (b); oh mother, oh Heaven (c), what an unreliable man! (d). — 2. Floating on is that cypress-wood boat, in those side-waters of the River; hanging down are those two tufts of hair, he is my mate; until death he swore to have no (aberration:) falsity; oh mother, oh Heaven, what an unreliable man!

(a) The hair-dress of a youth, who is still «serving» his parents: he is a youth. (b) To remain faithful to me. It would seem more simple and natural to translate: «to have no other (wife)», but that would miss the par. with the w u t'ê in st. 2. (c) The ancient comm. think that «heaven» here means «father», a curious idea. (d) Acc. to the Preface, the ode is spoken by a lady who refuses to remarry after her young husband's death (thus: «I swore to have no other» etc.). But if so, the last line p u l i a n g j e n y e would have to mean «you do not trust people» in the sense of «you do not trust me» (sc. that I am firm in my resolution), which is exceedingly far-fetched and unsatisfactory.

Ode XLVI: Ts'iang yu ts'î.

A vivid sidelight on the life in an oriental palace harem:

1. On the wall there is the Tribulus, it cannot be brushed away; the words of the (inner trellis-work =) inner chamber, they cannot be told (a); what can be told is (still) the ugliest of tales. — 2. On the wall there is the Tribulus, it cannot be removed; the words of the inner chamber, they cannot be told in detail; what can be told in detail is (still) the longest of tales. — 3. On the wall there is the Tribulus, it cannot be bundled; the words of the inner chamber, they cannot be recited; what can be recited is (still) the most shameful of tales.

(a) To reveal the shameful intrigues of the «inner chamber» by telling them to the outer world would be like laying bare the wall by removing its protecting overgrowth.

Ode XLVII: Kün ts'î kie lao.

1. (She who) is to grow old together with the lord, she has the toupee and pins with six adornments; she is gracefully compliant, (beautiful) like mountain and river, (suitable for =) worthy of the pictured robe; that you would not be good, how could that be possible? — 2. Freshly bright is her pheasant robe, the black hair is like a cloud; she disdains the interlaced false hair; oh, the ear-stoppers of jade, the comb-pin of ivory; the whiteness of the forehead! How is she so like Heaven, how is she so like God? — 3. Freshly bright is her ritual robe, it covers the dolichos crêpe, and that is the plain garment worn next to the body; oh, your clear forehead, the colour of your forehead! Truly a person like that, she is the beauty of the country.

Ode XLVIII: Sang chung.

1. I gather the dodder, to the south (a) of Mei; of whom do I think? Of the beautiful Eldest lady Kiang. She gave me a time (to meet her) in the Mulberry grounds, she made an appointment with me at the Upper palace, she followed me (b) along the K'i (river). — 2. I gather the wheat, to the north of Mei; of whom do I think? Of the beautiful Eldest lady Yi. She gave me a time (etc., as in st. 1). — 3. I gather the feng plant, to the east of Mei; of whom do I think? Of the beautiful Eldest lady Yung. She gave me a time (etc. as in st. 1).

(a) H i a n g = 'the facing side, the front side' = south (not, with Legge, 'in the parts, fields', nor, with Waley, 'in the village'); it corresponds to 'north' and 'east' in st. 2 and 3. (b) On a love-excursion. For s u n g in this sense, cf. ode 58. For similar love-excursions see odes 83, 87.

Ode XLIX: Ch'un chi pen pen.

1. The quails are ardent, the magpies are fierce; a man who has no goodness I have to regard as my brother. 2. The magpies are fierce, the quails are ardent; a man who has no goodness I have to regard as my lord.

Ode L: Ting chi fang chung.

1. When (the constellation) Ting was at the zenith, he started work on the Ch'u palace (a); when he had measured it by the sun, he started work on the Ch'u mansion; he planted it with hazel and chestnut, with y i tree, t ' u n g tree, Catalpa, lacquer tree, so that they could (cut:) make guitars and lutes. — 2. He ascended that ruin-mound in order to look out over Ch'u; he looked out over Ch'u and T'ang; he measured mountains and hills by their shadow; he descended and inspected the mulberry grounds; the tortoise-shell oracle was auspicious (b), all through it was truly good. — 3. When felicitous rain had fallen, he gave orders to the groom; when it cleared during the night, early he yoked his carriage, he halted in the mulberry fields; was he not a straight man! (c) He held a heart that was sincere and deep; (therefore) the tall horses and mares were three thousand (d).

(a) Evidently a prince who planned and built a new city and palace. That we have to translate 'he started work,' follows from the last st.: 'was he not a straight man!' (b) Y ū n 云 does not mean: 'the oracle said it was auspicious', for y ū n is never so used in the Shī. (c) F e i c h i y e j e n ; for this use of f e i in an oratorical question cf. ode 104 s i e n t s u f e i j e n 'Were not the ancestors men!' (d) He was followed by a great crowd.

Ode LI: Ti tung.

1. The rainbow is in the east (a), nobody dares to point to it; when a girl makes her journey (b), she goes far away from father and mother and brothers. — 2. At dawn there are rising vapours in the west (c), it will rain all through the morning; when a girl makes her journey, she goes far away from brothers and father and mother. — 3. That she was such a person! (d) She was eagerly

thinking of marriage; she was (greatly) very unreliable, she did not understand the will of Heaven.

(a) A bad omen. (b) Going to her new home. The same phrase in ode 39 above. The marriage should not be precipitated, against the warning of evil omens; it is a serious business, since the girl can no longer fall back on her own family. (c) T'si 'rising vapours' see Chouli: Shī tain, with Cheng Chung's comm. (d) For the phrase *nai ju chi jen* cf. ode 29. The line cannot be translated: 'a person like that', for this misses the value of the *nai*.

Ode LII: Siang shu.

1. Look at the rat, it has its skin; a man without manners — a man without manners, why does he not die? — 2. Look at the rat, it has its teeth; a man without demeanour — a man without demeanour, why does he tarry to die? — 3. Look at the rat, it has its limbs; a man without decorum — a man without decorum, why does he not quickly die?

Ode LIII: Kan mao.

A fine gentleman comes in grand state to pay court to his lady love. Seeing him approach, she meditates how she ought to receive him. For a similar theme: a girl pondering what she shall give her lover when he comes, see ode 123.

1. Slenderly rising is the pole with its oxtail-flag (a) in the suburbs of Sün, with white silk one has braided it; fine horses, he has four of them; that handsome (b) gentleman, what shall I give him? — 2. Slenderly rising is that pole with its falcon flag, in the outer city (c) of Sün; with white silk one has corded it; fine horses, he has five of them; that handsome gentleman, what shall I present him with? — 3. Slenderly rising is the pole with its feather flag, in the city (d) of Sün; with white silk one has made attachments to it; fine horses, he has six of them; that handsome gentleman, what shall I tell him?

(a) Properly: pole-oxtail flag. (b) Or, with Mao: 'complaisant'. (c) Between *kuo* the outer wall and *ch'eng* the inner wall. (d) Inside the *ch'eng* inner wall. We see the gentleman gradually approaching.

Ode LIV: Tsai ch'i.

This is one of the rare cases in which an ode can be attributed to a definite personage. In Tso: Min 2 it is narrated how the state of Wei was for a time crushed by Ti barbarians and how, by aid of Ts'i, prince Ai in 660 B. C. was reinstated in Wei, temporarily residing in the town of Ts'ao, where he was succeeded already in 659 by his brother prince Wen. Their sister was married to prince Mu of Hü, and Tso expressly states that she composed this ode. Since the ode 1) is clearly written by a lady, 2) has the phrase 'to condole with the prince of Wei, 3) has the phrase 'came to Ts'ao', and 4) mentions Hü jen, the people of Hü, and since Tso wrote only some two centuries after these happenings, there is a strong probability that the attribution is correct. From st. 2—3 it clearly appears that the lady was unhappy with her husband and was disapproved of by the people of Hü. We are thus able to discern the theme of the ode: the unhappy lady used the misfortune of Wei as a pretext for fleeing from Hü: she wanted to 'condole', with her brother; travelling with all speed she had already reached Ts'ao, her brother's residence, when an emissary from Hü by forced marches overtook her and brought her back. She is now pining and tries to divert herself by promenades (a common theme, cf. odes 39, 59), all the time vindicating her actions and protesting against the wrongs done to her.

1. I galloped my horses, I drove them on, I went home to condole with the prince of Wei; I drove my horses far away, I came to Ts'ao; but a great officer trudged and crossed difficult ground (to intercept me) (a), and so my heart is grieved. — 2. You disapprove of me, but I cannot deflect (my thoughts); I regard you as in the wrong, and my thoughts cannot be kept away; you disapprove of me, but I cannot deflect and cease (my thoughts); I regard you as in the wrong, and my thoughts cannot be stopped (b). — 3. I ascend that sloping hill, I gather the *m e n g* plants; young girls are prone to have love-feelings, and each of them makes her journey (c); but the people of Hū are finding fault, they are all childish and silly. — 4. I walk in the fields, luxuriant is the wheat; I would (throw myself upon =) hasten for aid to some great state, but whom shall I rely on, to whom shall I go? Oh you dignitaries and noblemen, do not find fault with me; the hundred things you are thinking are not equal to (the way I am going =) my purpose (d).

(a) He made a forced march across country, thus arriving as soon as the lady, in order to bring her back. (b) I am still determined to escape and go home. (c) I was married in due course, like all other young ladies, and expected nothing but happiness. *N ü t s i y u h i n g* 'a girl makes her journey' = goes to her new home, goes to be married, is a standing phrase, see odes 39, 51, 59. (d) By all your scheming you cannot prevent me from realizing my plan.

Ode LV: K'i yü.

1. Look at that cove of the K'i (river), the royal fodder and the creepers are luxuriant; elegant is the lord, he is as if cut, as if filed, as if chiselled (a), as if polished; how freshly bright, how refined, how imposing, how conspicuous; elegant is the lord, never can I forget him. — 2. Look at that cove of the K'i, the royal fodder and the creepers are rich; elegant is the lord, his ear-stoppers are of precious stones; the (joining =) hair-fastening leather cap is (star-like =) shining; how freshly bright (etc., as in st. 1). — 3. Look at that cove of the K'i, the royal fodder and the creepers are like a mat; elegant is the lord, like bronze, like tin, like a *k u e i* sceptre of jade, like a *p i* disc of jade; how magnanimous, how indulgent; he leans upon the double up-turned side-bars (of the chariot); he is clever at jokes and chaffs, but he is not spiteful.

(a) Or, with Han: 'as if rubbed'.

Ode LVI: K'ao p'an.

1. We achieve our joy in the stream-valley (a); oh, the grandeur of the stately man! (b) When (alone =) separated from me he sleeps and wakes and talks, forever, he swears, he will not forget (me). — 2. We achieve our joy on the sloping hill; oh, the greatness of the stately man! When (alone =) separated from me he sleeps and wakes and sings, forever, he swears, he will not (have fault against =) be unfaithful to (me). — 3. We achieve our joy on the high ground; oh, the prominence of the stately man! When (alone =) separated from me he sleeps and wakes and sojourns, forever, he swears, he will not tell (of our love).

(a) At a love-meeting, cf. odes 48, 56, and 83, 87. (b) *S h i j e n* 'the great (tall, stately) person' might equally well refer to a lady, and so we have it in ode 57. But the phrase often occurs unambiguously referring to a man, not a woman (so in odes 38, 229), and this suits the context better in our ode here.

Ode LVII: *Shi jen*.

1. The stately (person:) lady is tall; she is dressed in a brocade robe and an unlined slip-over robe; she is the daughter of the prince of Ts'i, the wife of the prince of Wei, younger sister of the (Eastern palace =) crown prince, sister-in-law of the prince of Hing; the prince of T'an is her brother-in-law. — 2. Her hands are like soft young shoots, her skin is like lard; her neck is like the tree-grub, her teeth are like melon-seeds, her head is cicada-like, her eyebrows are silkworm-like; her artfully smiling (mouth) is red, her beautiful eyes are well-defined black and white. — 3. The stately lady is high; she halts in the near suburb; the four stallions are tall, there are red bit-plaques on every bit; with pheasant-feather-screened (chariot) she goes to court; the great officers retire early, they do not want to make the noble person tired. — 4. The water of the River is voluminous, it flows northwards in a lively flow; they drop the nets: *ḡwât-ḡwât!* The sturgeons (beat their tails:) *pwât-pwât!* The rushes and sedges are rising tall (a); the attendant ladies have tall coiffures; the attendant officers are martial-looking.

(a) A vivid description of the scene around the suburb, where the lady halts, at the last stage before entering the city proper.

Ode LVIII: *Meng*.

A repudiated wife addresses her unfaithful husband and recapitulates their story. When he came wooing her, she was infatuated and followed him on a love-excursion; but when he wanted to carry her off at once, she decorously refused to follow him, on account of the lack of proper rites (betrothal through a regular go-between) and prayed him to wait until autumn. Anxiously she then awaited his return, and was very happy when he came to fetch her. But upon the first happy time of their love, symbolized by the mulberry tree in full verdure, the dove eating its tempting fruits, followed disappointment (the shedding of the leaves): poverty, repudiation, a journey home across that same K'i, now dangerous and difficult to pass, where they had once had their love-excursion and been so happy.

1. A jesting (jolly) man of the people, you carried cloth to barter it for silk; but it was not that you came to buy silk, you came to lay plans for approaching me; I followed you wading the K'i (a), I came as far as Tun-k'iu; and it was not that I procrastinated, you had no good go-between; I prayed you not to be angry, and we made autumn the appointed time. — 2. I ascended that dilapidated wall, in order to look for you coming back to the barrier; when I did not see you come back to the barrier, my tears were dropping in a continuous flow; when I saw you come back to the barrier, then I laughed, then I talked; you consulted the tortoise-shell oracle and the milfoil-stalks oracle, their pronouncements had no inauspicious words; you came with your carriage and carried me away with my (goods:) dowry. — 3. When the mulberry tree has not yet shed

(its leaves), how glossy are the leaves! Oh you dove, do not eat the fruits of the mulberry! Oh you girl, do not take pleasure with a gentleman! That a gentleman takes pleasure can still be (explained:) excused; but that a girl takes pleasure, cannot be excused. — 4. When the mulberry tree sheds its leaves, they are yellow and drop; since I went to you, for three years I have eaten poverty; (and now) the waters of the K'i are voluminous, they wet the curtains of my carriage; (I,) the woman, have not deviated (in my allegiance), but (you,) the man, have (doubled:) shown duplicity in your behaviour; (you,) the man (have had no limit:) have been reckless; you have been very variable in your conduct (b). — 5. For three years I was your wife, I (had no toil from the household =) never felt toiled by the household; early I rose and late I went to sleep; I (had no morning:) never had the leisure of a morning; my words have been (achieved:) fulfilled, but I have (come to:) met with maltreatment; my brothers take no cognizance, jeering is their laughter; silently I brood over it, I feel grief for myself. — 6. Together with you I was to grow old; (ageing:) as we passed the years, you caused me to have resentment; the K'i, at least it has its banks, the swamp, at least it has its shores (c); during the pleasant time of the (tied horns =) girlhood-hairtufts, we chatted and laughed pleasantly; we were sworn to good faith (painfully =) earnestly; I did not think that it would be reversed; to reverse this was something I could not imagine; and yet now it is all over.

(a) On a love-excursion; for *sung* in this sense cf. ode 48. (b) *Er san k'i t'ê*, properly: 'made two and three your ways of conduct': first loving me, then being unkind to me, then rejecting me altogether. (c) But you *wang ki* 'have no limit', are entirely reckless, see st. 4.

Ode LIX: Chu kan.

A lady from Wei, now married and living in another state, thinks of her lover in her home-land and the meetings they had in the beautiful environs there (cf. odes 48, 56, 58, 83, 87.)

1. Tapering are the bamboo rods, with them they angle in the K'i (river); do I not think of you? But you are far away, and I cannot (bring me there:) come to you. — 2. The Ts'üan yüan (spring) is on the left (a), the K'i river is on the right; but when a girl makes her journey (b), she goes far away from brothers and father and mother. — 3. The K'i river is on the right, the Ts'üan yüan is on the left; oh the fresh whiteness of your artful smile, the richness of your girdle gems! — 4. The K'i river flows on, there are cedar oars and pine-wood boats; I will yoke my carriage and go out on a pleasure drive, in order to relieve my grief (c).

(a) There in Wei, my home-country. (b) Goes to her new home. (c) This theme: a ramble for diversion, to forget the grief, is common, cf. odes 39, 54.

Ode LX: Huan lan.

A girl is looking for a love-meeting with her boy, but he is growing up, proud of carrying the insignia of an adult and warrior, and does not acknowledge her.

1. Oh, the branches of the Metaplexis! The youth carries a knot-horn at his girdle; but though he carries a knot-horn at his girdle, can he fail to know me? Oh, his ceremonial knife, oh his *suei* gem! Oh, the (shaking =) movements of his down-hanging sash! — 2. Oh, the leaves of the Metaplexis! The youth carries an archer's thimble at his girdle; but though he carries an archer's thimble at his girdle, can he fail to be familiar with me? Oh, his ceremonial knife (etc. as in st. 1).

Ode LXI: Ho kuang.

The one who is longing strongly is daunted by no difficulties:

1. Who says that the River is broad? On one reed I can (boat =) cross it. Who says that Sung is far away? On tiptoe I can see it. — 2. Who says that the River is broad? It does not (hold:) have room for a (»knife«) canoe. Who says that Sung is far away? It will not take me a whole morning (to reach it).

Ode LXII: Po hi.

1. Oh my lord, oh you martial one, oh you hero of the country! You, my lord, holding the *shu* lance, are the fore-rider of the king. — 2. Since you, my lord, went to the East, my (head:) hair is like the flying Artemisia; it is not that I have no grease or washing, but who likes to adorn oneself? — 3. Oh, if it would rain, if it would rain! Brightly burning is the forth-coming sun (a); longingly I think of you, my lord; my heart is (satiated =) weary, my head aches. — 4. How shall I obtain the plant of forgetfulness? I would plant it in the back-quarters (of the mansion) (b); longingly I think of you, my lord, it makes my heart suffer.

(a) She is like a plant, all parched and dried up, longing for the refreshing rain. (b) Northern part, close to the gynaeceum, where it would be ready to hand.

Ode LXIII: Yu hu.

This ode is so vague in its formulation that its real purport cannot be determined with any certainty. The phrase: »there is a fox walking slowly« (cautiously, slyly) occurs almost identically (»the male fox walks slowly«) in ode 101, and there obviously it symbolizes the sly man who has managed, by his clever plans, to marry a young lady, to the despair of her true lover. Probably the metaphor is the same here, and the ode would then be an expression of pity with a young and poor girl who has no means of resisting the »fox« who slyly wants to catch her: being quite destitute, she has to accept what marriage can be offered.

1. There is a fox walking slowly, by that dam on the K'i (river); oh the grief of the heart! This young person has no skirt. — 2. There is a fox walking slowly, by that ford on the K'i; oh, the grief of the heart! This young person has no girdle. — 3. There is a fox walking slowly, by that side of the K'i; oh, the grief of the heart! This young person has no clothes.

Ode LXIV: Mu kua.

1. She threw me a quince, I requited her by a precious k ü gem (a); yet it was not that I requited her, but that forever it should serve as (a token of) love. — 2. She threw me a peach, I requited her by a precious y a o gem; yet it was not that (etc. as in st. 1). — 3. She threw me a plum, I requited her by a precious k i u gem; yet it was not that (etc. as in st. 1).

(a) Used as pendant on the girdle.

Ode LXV: Shu li.

1. That glutinous millet (has ears that are) hanging down; oh, the sprouts of that panicked millet! I am walking slowly, in the core of my heart I am (shaken:) agitated; those who know me say that my heart is grieved, those who do not know me ask what I am seeking; oh, you distant blue Heaven, what kind of man is he? — 2. That glutinous millet (has ears that are) hanging down; oh, the ears of that panicked millet! I am walking slowly, in the core of my heart I am as if (intoxicated:) stupefied; those who know (etc. as in st. 1). — 3. That glutinous millet (has ears that are) hanging down; oh, the grain of that panicked millet! I am walking slowly, in the core of my heart I am as if choked; those who know (etc. as in st. 1).

Ode LXVI: Kün tsai yü yi.

1. My lord has gone on an expedition of war, I do not know for how long; when will he come? The fowls roost in their wall-holes, it is the evening of the day; the sheep and oxen are coming down (a); the lord has gone on an expedition of war, how could I but think (of him)? — 2. My lord has gone on an expedition of war, not for days, not for months; when (will there be a union:) will he join me? The fowls roost on their perches, it is the evening of the day; the sheep and oxen go down and are brought together; my lord has gone on an expedition of war, may he not hunger and thirst!

(a) From the pastures on the hills.

Ode LXVII: Kün tsai yang yang.

1. My lord is elated; in his left hand he holds the reed-organ, with the right he beckons to me from the chamber; oh, there is joy! (a). — 2. My lord is merry; in his left hand he holds the plume-staff, with the right he beckons to me from the pleasure-ground; oh, there is joy!

(a) For the final particles and the construction cf. ode 41.

Ode LXVIII: Yang chi shuei.

1. (Even) stirred waters cannot float away firewood that is bundled (a); that person there (sc. my wife) (b), she is not with me keeping guard at Shen; but I yearn, I yearn, what month shall I return home? — 2. (Even) stirred waters

cannot float away thornwood that is bundled; that person there, she is not with me keeping guard at Fu; but I yearn (etc. as in st. 1). — 3. (Even) stirred waters cannot float away willows that are bundled; that person there, she is not with me keeping guard at Hü; but I yearn (etc. as in st. 1).

(a) Even such light things as twigs of firewood cannot be swept away from each other, not even by tossing waters, if they are securely tied together; so husband and wife hold together, even in troubled war times. (b) *Pi ki chī tsī* 'that person there', just like the shorter *chī tsī* 'this person, this young person' may refer both to a man and a woman. But here the latter is more plausible, for the theme of the ode is analogous to that of odes 31 and 62: a lament over the separation of husband and wife brought about by expeditions of war.

Ode LXIX: *Chung ku yu t'nei*.

1. In the midst of the valley there are motherworts, scorched are the dry ones; there is a girl who has been (separated:) rejected, pitiable is her sighing; pitiable is her sighing, she has met with trouble from a man. — 2. In the midst of the valley there are motherworts, scorched are the withered ones; there is a girl who has been rejected, long-drawn-out is her (crooning:) wailing; long-drawn-out is her wailing, she has met with wickedness from a man. — 3. In the midst of the valley there are motherworts, scorched are the dry ones; there is a girl who has been rejected, (gulping is her weeping =) she sobs and weep, but what does lament avail?

Ode LXX: *T'u yüan*.

1. There is a hare who moves slowly, the pheasant fastens in the net (a); In the early part of my life would that I had not acted (b)! In the latter part of my life I have met with these hundred sorrows; would that I could sleep and not move (any more)! — 2. There is a hare who moves slowly, the pheasant fastens in the net (c); in the early part of my life would that I had not acted (d); in the latter part of my life I have met with these hundred griefs; would that I could sleep and not awaken (any more). — 3. There is a hare who moves slowly, the pheasant fastens in the net; in the early part of my life would that I had not been busy (e); in the latter part of my life I have met with these hundred calamities; would that I could sleep and not hear (any more).

(a) The hare is cautious, the pheasant rash: the rash and credulous meet with misfortune; for the word *li* 'to fasten' see gl. 442. (b) When young, I was rash like the pheasant, and now I have to pay for it. *Chu* takes the first *shang* as = 'still' ('there was still no doing' = 'all was quiet'), and the second = 'would that', which is hardly plausible (the two lines with *shang wu wei* and *shang mei wu ngo* balance each other inside the stanza, and of course have the same meaning: 'would that'); moreover, our interpretation above follows up the simile of the rash pheasant, which *Chu*'s does not. (c) For 'net' there are different words in the three st.: *lo: fou: ch'ung*, nets of different kinds. (d) *Tsao* 'to do, to make, to act' as in odes 240, 293. (e) *Yung*: *Erya* = *lao* 'to toil, be busy, be busily engaged', as in *Shu*: *K'ang kao*, *Sün*: *Ta lüe* etc. The fundamental sense of *yung* is 'to use': 'to be in use, to be active'.

Ode LXXI: Ko lei.

1. Long-drawn-out are the k o creepers and the l e i creepers, on the banks of the River; far away indeed I am from my brothers, I call a stranger »father»; I call a stranger »father», and yet he does not look at me. — 2. Long-drawn-out are the k o creepers and the l e i creepers, on the banks of the River; far away indeed I am from my brothers, I call a stranger »mother»; I call a stranger »mother», and yet she does not befriend me. — 3. Long-drawn-out are the k o creepers and the l e i creepers, on the (lips =) banks of the River; far away indeed I am from my brothers, I call a stranger »elder brother»; I call a stranger »elder brother», and yet he does not ask about me (a).

(a) Chu, foll. by Legge and Waley, interpr. y i m o w o w e n : »she does not listen to me», w e n 聞 meaning 'to hear'. But this w e n (*m₁wən, even tone) is of the same stem as 問 'to ask' (*m₁wən, falling tone), and Wang Yin-chī foll. by Ch'en Huan, Wang Sien-k'ien a. o. take w e n here = 相恤問 'to ask about, care about', the 聞 properly meaning 'to hear about, ask and get information about'. This is confirmed by the par. in st. 1: y i m o w o k u »she does not look at me» (regard me, take cognizance of me, care about me, heed me).

Ode LXXII: Ts'ai ko.

1. There I gather the k o creeper; one day on which I do not see him is like three months. — 2. There I gather the southernwood; one day on which I do not see him is like three autumns. — 3. There I gather the mugwort; one day on which I do not see him is like three years.

ODE LXXIII: Ta kù.

A nobleman tries to persuade his lady love to elope with him: p e n 'to run, to elope' was the technical term for a marriage that took place simply by the girl's going to live with a man, without the offices of a go-between and without observing the regular nuptial rites.

1. My great carriage is rumbling, my figured felt robe is (bright-coloured) like the young sedge (a); do I not long for you! But I fear (b) that you will not dare. — 2. My great carriage groans, my figured felt robe is like the red-millet; do I not long for you! But I fear you will not elope. — 3. In life you shall have a separate chamber (of your own) (c), in death you shall share my grave; if you say that I am not to be trusted, then I swear by the bright sun.

(a) I come in great style in order to show you honour and move you. (b) Wei 畏 mostly means 'to stand in awe of', but it can also mean simply k 'u n g 'I fear, I am afraid that', e. g. ode 230: w e i p u n e n g k i »I fear that I cannot come to the end»; and so it is used here. (c) You shall not be treated like a concubine or a servant girl, but with the highest esteem: you shall have your own s h ī 室 'chamber', like a regular first-rank wife, as if you had been married to me by full rites. For the s h ī 'chamber' as the right of the principal wife, see ode 6. — The comm. generally take this ode as spoken by a lady who refuses her lover: »I fear you and I dare not, I do not elope» etc. But then st. 3 has to be interpreted: »In life we shall have different chambers (we shall not live together), in death we shall have the same grave»; but this makes sheer nonsense, for how could a woman be allowed to be buried in the grave of a man whom she has refused and never married or lived with?

Ode LXXIV: K'iu chung yu ma.

1. Among the hills there is the hemp; that Tsi-kie of Liu, that Tsi-kie of Liu, I pray that he may come and bestow a gift (on me). — 2. Among the hills there is the wheat; that Tsi-kuo of Liu, that Tsi-kuo of Liu, I pray that he may come and give me food. — 3. Among the hills there are plum-trees; that young gentleman of Liu, that young gentleman of Liu, he will give me a gem for my girdle.

Ode LXXV: Tsi yi.

A girl longs to go to her lover as his wife and serve him: attending to his clothes, serving him his meals.

1. How befitting is the black robe! When it is worn out, I will again make a new one (for you); I will go to your mansion, and promptly (a) I will serve you your food. — 2. How beautiful is the black robe! When it is worn out (etc. as in st. 1). — 3. How large is the black robe! When it is worn out (etc. as in st. 1).

(a) S ū a n 還 'promptly', as in Li: T'an kung: s ū a n t s a n g 'to bury at once' (promptly, immediately).

Ode LXXVI: Ts'iang Chung-tsi.

1. I pray you, Chung-tsi, do not leap into my hamlet; do not break our planted k'i willows; (how dare I =) it is not that I dare regret them, but I fear my father and mother; you, Chung, are worth loving, but the words of father and mother are also worth fearing. — 2. I pray you, Chung-tsi, do not leap over my wall; do not break our planted mulberry-trees; it is not that I dare regret them, but I fear my elder brothers; you, Chung, are worth loving, but the words of my elder brothers are also worth fearing. — 3. I pray you, Chung-tsi, do not leap into my garden; do not break our planted t'a n trees; it is not that I dare regret them, but I fear the gossip of people; you, Chung, are worth loving, but the gossip of people is also worth fearing.

Ode LXXVII: Shu yŭ t'ien.

1. Shu has gone hunting; in the street there are no dwellers; how could there be no dwellers? (There are, but) they cannot compare with Shu; he is truly handsome and kind. — 2. Shu has gone hunting; in the street there are no wine-drinkers; how could there be no wine-drinkers? (There are, but) they cannot compare with Shu; he is truly handsome and good. — 3. Shu has gone to the open grounds; in the street there are no horse-drivers; how could there be no horse-drivers? (There are but) they cannot compare with Shu; he is truly handsome and martial.

Ode LXXVIII: Tai shu yŭ t'ien.

1. Shu goes hunting, he rides a carriage with four horses; he holds the reins as if they were silken strings (a); the two outside horses (go) as if dancing; Shu

is in the marshy ground; the (fire-ranks:) rows of fires surge everywhere; baring the upper body he overpowers a tiger; he presents it (in the prince's place:) before the prince; I pray you, Shu, do not repeat it, take care that (the animal) does not hurt you. — 2. Shu goes hunting, he rides in a carriage with four yellow horses; the two yoke horses (rise upwards =) raise their heads high; the two outside horses go wild-goose fashion (b); Shu is in the marshy ground; the rows of fires rise everywhere; Shu is a good archer, he is also a good driver; now he beats the resounding stone and pulls in (the horses); now he releases (the bow-string) and follows after (in pursuit of the game). — 2. Shu goes hunting; he rides a carriage with four grey horses; the two yoke-horses have their heads in a line, the two outside horses are like arms (on the sides); Shu is in the marshy ground; the rows of fires are ample everywhere; Shu's horses slow down; Shu discharges more seldom; now he lays aside his quiver, now he encases his bow.

(a) He is so strong that the driving means no exertion to him. (b) On the sides and slightly behind.

Ode LXXIX: Ts'ing jen.

1. The men of Ts'ing are in P'eng; the four mailed horses (a) (go) *pwáng-pwáng*; the two m a o lances have double ornaments; they roam on (the banks of) the River. — 2. The men of Ts'ing are in Siao; the four mailed horses are running; the two m a o lances have double pheasant (pennons); they ramble on (the banks of) the River. — 3. The men of Ts'ing are in Chu; the four mailed horses are trotting; they swerve to the left, they draw their weapons (b) to the right (c), the commander makes a fine show.

(a) Of each chariot. (b) Or, with Shuowen: 'they strike'. (c) Tso sūan yu ch'ou has been variously expounded. Cheng and Chu take it to refer to the three men in a chariot: the one to the left (driving) swerves, the one to the right draws (the weapon), the chung kün, the one in the middle, i. e. the chief makes a fine show. But it is very disputable whether the driver stood to the left or in the middle of a war chariot. Ma Juei-ch'en thinks all refers to the chief: he sūan waves (the flag) with his left hand and ch'ou draws (his weapon) with the right. But that our phrases here refer to the whole manoeuvring of the chariot and that tso and yu are adverbs: 'to the left', 'to the right', is proved by the par. in ode 214 and the passage in Li: Kiao t'ê sheng quoted in our gloss 497. Observe that we have, not chung kü 'he in the middle of the chariot' but chung kün 'he in the middle of the troupe', i. e. the commander.

Ode LXXX: Kao k'iu.

1. His lambskin fur is (as if moist:) glossy; he is truly straight and princely; that man there, he is steadfast unto death. — 2. His lambskin fur has leopard-skin adornments; he is very martial and full of strength; that man there, he is the arbiter of (straightness:) right in the country. — 3. His lambskin fur is bright; the three ornaments (on the fur-coat) form a beauty-triad; that man there, he is the adornment of the country.

Ode LXXXI: Tsun ta lu.

1. I go along the great road, I grasp your sleeve; do not hate me, do not brusque an old friend. — 2. I go along the great road, I grasp your hand; do not reject me, do not brusque a loving friend.

Ode LXXXII: Nü yü ki ming.

1. The girl says: »The cock crows». The gentleman says: »It is (but) the twilight of morning». — »Rise, Sir, and look at the night!» — »The morning star is (still) shining» (a). — »You must roam and rove and shoot wild ducks and geese». — 2. »When you have shot and hit them, I will dress them for you; when I have dressed them, we will drink; I will grow old together with you; the guitars and lutes will be there at the serving of the meal (b); there is nothing which will not be peaceful and happy». — 3. »If I know that you will come to me, I will endow you with mixed girdle-ornaments; if I know that you will agree to my wish, I will (make inquiries about =) attend upon you with mixed girdle-ornaments; if I know that you love me, I will requite you with mixed girdle-ornaments».

(a) The comm. mostly take this line as spoken by the girl: »Rise, Sir, and look at the night: the morning star is shining, you must etc.» But that breaks the rhythmical alternation of the antithetical lines, and moreover y u l a n »has (burning:) brightness» underlines that the star is still bright, it is not yet becoming pale. (b) Y ü 'to serve' (a meal) as in ode 177.

Ode LXXXIII: Yu nü t'ung kü.

1. There is a girl with me in the carriage, her face is like an Hibiscus flower; we will roam, we will ramble; her girdle-gems are k'iung stones and kü stones (a); that beautiful Eldest lady Kiang, she is truly beautiful and refined. — 2. There is a girl going along with me, her face is like an Hibiscus flower; we will roam, we will ramble, her girdle-gems tinkle; that beautiful Eldest lady Kiang, her reputation will never be forgotten.

(a) The traditional gifts of the lover to his girl, see ode 64.

Ode LXXXIV: Shan yü fu su.

A girl is out on a stroll, expecting to be courted by some young gentleman. She is however disappointed, having seen only a youngster whom she does not appreciate. The fact that she calls him on the one hand »a foolish fellow», on the other hand »a crafty youth» suggests that he did not wish or dare to make any advances, but held cautiously (»craftily») aloof. This is confirmed by ode 86 below, where we have a very analogous theme. A cognate theme also in ode 87.

1. On the mountain there is the f u - s u tree, in the swamp there is the lotus; I do not see Tsī-tu, but I see this foolish fellow. — 2. On the mountain there is the high pine-tree, in the swamp there is the »floating dragon» plant; I do not see Tsī-ch'ung, but I see this crafty youth.

(a) On the strength of this ode, »Tsī-tu» later on became a traditional figure, symbolizing a beautiful young man. See Meng: Kao-tsī (»One who does not understand that Tsī-tu is beautiful, is one who has no eyes»).

Ode LXXXV: T'o hi.

Probably this is the lament of a young lady who is going to be married against her will as arranged by her elders, and who expresses her submissiveness. Cf. odes 88 and 37.

1. Withered leaves, withered leaves, the wind blows you about; oh you uncles, sing before, and I will join in with you (a). — 2. Withered leaves, withered leaves, the wind tosses you about; oh you uncles, sing before, and I will keep in tune with you.

(a) I am as a withered and helpless leaf, following the will of the wind; as a singer who must follow the lead of the fore-singer.

Ode LXXXVI: Kiao t'ung.

A young lady wants a stroll and a picnic with her beau, but she is disappointed. For this theme, cf. odes 84 and 87.

1. That crafty youth, he does not talk with me! Yes, it is all your fault, but it makes me unable to eat. — 2. That crafty youth, he does not eat with me! Yes, it is all your fault, but it makes me unable to rest.

Ode LXXXVII: K'ien shang.

1. If you lovingly (think of:) long for me, I will lift my skirt and wade the Chen; but if you do not long for me, is there no other man? Oh you most foolish of foolish fellows! — 2. If you lovingly long for me, I will lift my skirt and wade the Wei; but if you do not long for me, is there no other gentleman? Oh you most foolish of foolish fellows!

Ode LXXXVIII: Feng.

1. How elegant you are! (a) You waited for me in the lane; I regret that I did not follow you. — 2. How splendid you are! You waited for me in the hall; I regret that I did not go with you. — 3. I will have for jacket my brocade jacket and my unlined slip-over jacket; I will have for skirt my brocade skirt and my unlined slip-over skirt; oh you uncles (b), let yoke the carriage for me to go with him. — 4. I will have for skirt my brocade skirt and my unlined slip-over skirt; I will have for jacket my brocade jacket and my unlined slip-over jacket; oh you uncles, let yoke the carriage for me to go with him to his home (c).

(a) *Tsī chī feng hi*. Grammatically it would be possible to take *tsī chī* as a partitive genitive: 'The most elegant of gentlemen waited for me in the lane'. But the phrase *tsī chī feng hi* in its construction is quite analogous to ode 97 *tsī chī sūan hi* (oh your agility! =) 'How agile you are!'; and ode 136 *tsī chī tang hi* (oh your recklessness! =) 'How reckless you are!'; cf. also ode 2 *ko chī t'an hi* (oh the spreading of the ko creeper =) 'How the ko creeper spreads!'. We must translate in the same way here. (b) She addresses the elders of the family, cf. odes 37 and 85. (c) As his wife.

Ode LXXXIX: Tung men chī shan.

A lady complains that the man she loves is not eager to come and fetch her. A similar theme in odes 37 and 41.

1. At the levelled area of the East gate, the madder (is =) grows on the bank (a); as to his house, it is near, but the man is very far away (b). — 2. By the chestnut-trees of the East gate, there are low houses (c); do I not (think of:) long for you? But you do not approach me.

(a) It is easily culled by anybody who wants it; so I am yours, if you only want me. (b) He could easily come, being so near, but he keeps aloof. (c) Huts with low protecting walls, easily jumped over, if anybody wants to snatch the fruits: so I could easily be gained.

Ode XC: Feng yü.

1. The wind and rain are cold, the cocks crow in unison (a); but since I have seen my lord, how should I not be glad! — 2. The wind and rain are chilly, the cocks crow all together; but since I have seen my lord, how should I not be (cured =) refreshed! — 3. The wind and rain make it like darkness, the cocks crow unceasingly; but since I have seen my lord, how should I not be joyous!

(a) Outside, there is rough and ominous weather, and the cocks announce that the night is already past, I (sc. the lady) could have reason to feel despondent; but I am happy, for I have passed the night with my lord.

Ode XCI: Tai k'in.

A lady is waiting for her lover, who has failed at the tryst. In vain she is looking for his blue collar, his blue girdle-gems.

1. Blue is your collar; long-brooding is my heart; even though I have not gone (to you), why have I heard nothing from you? — 2. Blue are your girdle-gems; long-brooding is my longing (for you); even though I have not gone (to you), why do you not come? — 3. You come and go hastily, at the look-out tower on the wall (a); one day on which I do not see you is like three months.

(a) You pay me very brief and careless visits at our tryst. Waley refers the line to the lady: 'I pace to and fro'. This also makes good sense, but since the line follows upon: 'Why do you not come', I think it is better to refer it to the movements of the gentleman.

Ode XCII: Yang chí shuei.

1. (Even) stirred waters cannot float away thornwood that is bundled (a); few indeed (b) are we brothers, there are only you and I; do not believe people's talk, they are truly deceiving you. — 2. (Even) stirred waters cannot float away firewood that is bundled; few indeed are we brothers, there are only we two; do not believe people's talk, people are truly not to be believed.

(a) Metaphor for keeping together, for solidarity, see ode 68. (b) for *chung* = 'definitely, indeed' see gl. 79.

Ode XCIII: Ch'u k'i tung men.

1. I go out at the East gate; there are girls (numerous) like a cloud; but although they are like a cloud, they are not those on whom my thoughts rest; (she with) the white-silk robe and with the black-mottled grey kerchief, she will (a) rejoice me (b). — 2. I go out by the tower on the covering wall; there are girls (numerous)

like reeds; but although they are like reeds, they are not those to whom my thoughts go; (she with) the white-silk robe and the madders, with her I shall be able to make merry.

(a) *L ü e* is a particle which gives an optative and future force to the phrase. (b) Or, with Han: »rejoice my soul».

Ode XCIV: *Ye yu wan ts'ao*.

1. In the open grounds there is the creeping grass, the falling dew is plentiful; there is a beautiful person (a), the clear forehead how beautiful! We met carefree and happy, and so my desire was satisfied. — 2. In the open grounds there is the creeping grass, the falling dew is ample; there is a beautiful person, how beautiful the clear forehead! We met carefree and happy; »together with you I shall live happily» (b).

(a) There has been much discussion whether *jen* 'person' here means 'man' or 'woman'. The attribute in the next line: *ts'ing yang yü an hi* applies to a woman in ode 47 and to a man in ode 106. The term *mei jen* 'the beautiful person' refers to a man in ode 38 and to a woman in ode 42. It has been argued that *tsi* in the last line must mean »you, Sir», referring to a man; but we have the same *tsi* 'you' said to a woman in ode 47. Since there is no way of deciding the question, it is better to leave it open. (b) *Yü tsi kie tsang* is analogous to the common *yü tsi kie lao* (odes 34, 82) »together with you I shall grow old», and is evidently a formula of troth.

Ode XCV: *Chen Wei*.

1. Then Chen and the Wei (streams) are just now amply-flowing; knights and girls are just holding *kien* plants in their hands; a girl says: »have you been and looked?» A knight says: »I have». — »Shall we go again and look?» — »Beyond the Wei, there is truly great (space) and pleasant». The knight and the girl, they are going to sport together; the one presents the other with a peony. — 2. The Chen and the Wei, deep and clear flowing is their clear (water); knights and girls, in great crowds they fill (the grounds) (a); a girl says (etc. as in st. 1).

(a) For *yin k'i ying*, cf. ode 96 *ch'ao ki ying* »the court is full».

Ode XCVI: *Ki ming*.

A courtier and his love have passed the night together, and one of them is anxious lest he be missed at the audience at dawn, and they both be exposed to evil tongues.

1. »The cock has crowed! The court is full!» (a) — »It was not the cock that crowed, it was the sound of the green flies». — 2. »The eastern region is bright, the court is in full array!» — »It is not the eastern region that is bright, it is the brightness of the forth-coming moon». — »The insects are flying in crowds; it is sweet to lie dreaming with you». — »The assembly will presently return home; may I not together with you be (hated:) maligned».

(a) All the comm., ancient and modern, read *ch'ao* 'court'. Waley reads *ch'ao* 'morning', and thinks the ode has nothing to do with a courtier's duties: it is a question of a lady who urges her lover to leave before daylight, so as not to compromise her. But first Waley has to take *ch'ao ki ying* »the morning is full» as — »it is full daylight»; *ying* as far as I know, never serves

in this figurative sense. And further he has to take *h u e i* 會 (**g'wād*) 'assembly' as a loan char. for *k' u a i* 快 (**k'wad*) 'fast, quick', which is very arbitrary and unconvincing. Moreover, the theme of the nobleman who has to hurry to court at dawn recurs in ode 100, a parallel which strongly corroborates the traditional *ch' a o* 'court' here.

Ode XC VII: Sūan.

1. How agile you are! You met me in the region of the Nao (mountain); driving abreast, we pursued two boars; you bowed to me and said that I was smart. — 2. How (ample:) magnificent you are! You met me in the road of the Nao; driving abreast, we pursued two male animals; you bowed to me and said that I was fine-looking. — 3. How splendid you are! You met me on the south-slope of the Nao; driving abreast, we pursued two wolves; you bowed to me and said that I was good.

Ode XCVIII: Chu.

For the theme: a lady receiving her lover, cf. ode 99 next.

1. Lo! He waited for me in the space between the screening wall and the gate. Lo! He had ear-stoppers of white (material) (a). Lo! On them he had (the flower of =) the most exquisite of *k' i u n g* stones. — 2. Lo! He waited for me in the courtyard. Lo! He had ear-stoppers of green (material). Lo! On them he had gems of *k' i u n g* stones. — 3. Lo! He waited for me in the hall. Lo! He had ear-stoppers of yellow (material). Lo! On them he had (the flower of =) the most exquisite of *k' i u n g* stones.

(a) The Han time data about the materials and construction of the «ear-stoppers» were already so confused and contradictory that it is evident that the detailed knowledge of the Chou-time objects was already lost. Subsequent speculations of scores of commentators have only complicated matters further, without bringing us any nearer to a solution.

Ode XCIX: Tung fang chi jī.

1. Oh the sun in the East! That beautiful gentleman (a), he is in my chamber; he is in my chamber, stepping to me he approaches. — 2. Oh, the moon in the East! That beautiful gentleman, he is in my room; he is in my room, stepping to me he sets out.

(a) The text says *pi ch' u che tsi* «that beautiful (or, with Mao: that complaisant, see gl. 144) *tsi*», which may mean both «gentleman» and «young lady». But we have the same phrase in ode 53, where it unambiguously refers to a gentleman, and here it most likely refers to a gentleman coming to visit (or to fetch as bride?) his lady-love. Cf. the similar theme in ode 98 above.

Ode C: Tung fang wei ming.

1. The East is not yet bright; he turns his clothes upside down; he turns them upside down; from the court they summon him. — 2. The East is not yet showing the light of dawn (a); he turns his clothes upside down; he turns them upside down; from the court they order him. — 3. He breaks the willows of the fenced garden,

the mad fellow in his flurry; he cannot judge the time of night; if he is not too early, he is too late.

(a) *H i* means 'light of the rising sun', and also 'to dry in the sun' (odes 129, 174); it belongs to a great word family, see BMFEA 5, p. 81.

Ode CI: Nan shan.

A lady of Ts'i has gone to Lu and been married. A lover who has lost her is grieved, but is admonished: he should not be desperate and continue to think of her or try to follow her. All the proper rites required have been duly carried out, and the fact is irrevocable. The 'male fox', i. e. the successful husband, has stepped slowly (cautiously and slyly). He has committed no breach of the rules which could invalidate the marriage. He has given the proper symbolical marriage presents, five pairs of dolichos shoes and one pair of cap pendants (Shuo yüan tells us that dolichos shoes were presented by the bridegroom when coming in person to fetch his bride; the Shuo yüan is only a Han-time work, but the context here confirms the tale, for the parallelism of the stanzas shows that the first two lines of st. 2 refers to marriage rites properly carried out; shoes and cap pendants were symbolical marriage presents because they always occurred in pairs). He has duly made announcement to the parents. And he has acted through a go-between. — For the speculations of the ancient comm. that this ode refers to Wen Kiang of Ts'i, who had an incestuous affair with her brother prince Huan, there is no support whatever in the ode text; and there is no reason why *k u e i* 歸 should mean here anything but the common 'to go to her new home (as bride)', as in dozens of odes, all the more so as the whole song turns on marriage rites.

1. The Southern mountain is scraggily high (a); the male fox has walked slowly (slyly); the road to Lu is smooth and easy, the young lady of Ts'i went by it to her new home; since she has now gone to her new home, why do you still yearn for her? — 2. The dolichos shoes were five pairs, the cap pendants were one pair; the road to Lu is smooth and easy, the young lady of Ts'i has used it; since she has now used it, why do you still follow her? — 3. The planting of hemp, how is it done? You make east-west and north-south (furrows) on the acre (b); the taking of a wife, how is it done? You must make announcement to the father and the mother; since announcement now was made, why do you further exhaust yourself (by fretting)? — 4. The splitting of firewood, how is it done? Without an axe one cannot do it; the taking of a wife how is it done? Without a go-between one cannot obtain her; since she has now been obtained, why do you still go to extremes?

(a) Lu was to the south of Ts'i. Possibly the 'high' southern mountain alludes to the powerful nobleman in the South. (b) You follow strict and orderly rules.

Ode CII: Fu t'ien.

The theme is similar to that of the preceding ode: a girl is admonished not to long for a 'far-away person', who cannot be reached or obtained; to 'think of' that unattainable person is too ambitious, just as it is to cultivate a field too large for your working resources. The 'person' in question is still an unmarried youth; but very soon he will be a grown-up and capped man, married to somebody else and definitely lost to her.

1. Do not till too large a field, the weeds will (only) be very high; do not long for the far-away person, your toiling heart will (only) be very grieved. — 2. Do not till too large a field, the weeds will (only) be very tall; do not long for the far-

away person, your toiling heart will (only) be very sad. — 3. How beautiful, how handsome! The childhood hair-tufts in two tied horns! When you see him after a while, all of a sudden he will be wearing the cap of manhood.

Ode CIII: Lu ling.

1. The hounds have double bells; that man is beautiful and kind. — 2. The hounds have double rings; that man is beautiful and handsome. — 3. The hounds have double compound rings; that man is beautiful and strong.

Ode CIV: Pi kou.

For fish as a symbol of fertility, see ode 190. Symbols of fertility and fecundity are closely allied, see Karlgren, BMFEA 2, 1930; cf. also C. Hentze: Le poisson comme symbole de fécondité dans la Chine ancienne, Bull. Mus. Roy. Bruxelles 1930. The fishes are so plentiful as to burst the wicker fishing-baskets placed in the water to catch them; so numerous will be the offspring of the bride.

1. The burst fish-traps are by the dam; the fishes are bream and k u a n fish; the young lady of Ts'i goes to her new home; her suite is like a cloud. — 2. The burst fish-traps are by the dam; the fishes are bream and tench; the young lady of Ts'i goes to her new home, her suite is like a shower. — 3. The burst fish-traps are by the dam, the fishes go freely in and out, the young lady of Ts'i goes to her new home, her suite is like a stream.

Ode CV: Tsai k'ü.

For the theme cf. ode 101 above.

1. They drive the horses *p'ák-p'ák*, there are bamboo mat and red leather-screen; the road to Lu is smooth and easy, the young lady of Ts'i started in the evening. — 2. The four black horses are beautiful, the hanging (ends of) the reins are numerous (a); the road to Lu is smooth and easy, the young lady of Ts'i is joyous and pleased. — 3. The waters of the Wen (river) are voluminous, the marching men (b) go *puâng-puâng* (c); the road to Lu is smooth and easy, the young lady of Ts'i travels ramblingly. — 4. The waters of the Wen are amply-flowing, the marching men are running; the road to Lu is smooth and easy, the young lady of Ts'i travels pleasantly.

(a) There being a team of four horses to each carriage in the cavalcade. (b) Of the escort. (c) Sound of marching feet, analogous to the *p'ák-p'ák* in st. 1.

Ode CVI: Yi tsie.

Praise of a nobleman who is showing his vigour and skill in the ritual shooting arena.

1. Lo! How splendid, how grand and tall; how fine the forehead; beautiful are the eyes and the forehead; he runs agilely, moving in a stately way; when he shoots, he is (good:) skilled. — 2. Lo! How illustrious, the beautiful eyes how clear; his manners how perfect; the whole day he shoots at the target, never hitting outside the (central) mark; he is truly a proper kinsman of mine! — 3. Lo! How hand-

some, the clear forehead how beautiful; when dancing he is in counting (a); when shooting he pierces (the target); his four arrows succeed one another in a regular sequence (b), so as to prevent (disorder:) violation of the rules.

(a) Dancing the ritual dance connected with the contests in shooting; he is in counting, i. e. follows perfectly the rhythm of the music. (b) Or, with Mao: his four arrows (revert=) all come (one after the other) to the same place.

Ode CVII: Ko kü.

Praise of a fine nobleman, duly equipped by his devoted wife; he is exemplary in apparel and manners, showing by contrast the shortcomings of the fellows who lack his refinement.

1. Twisted are (the strands of) the dolichos shoes, with them one can walk on the hoarfrost; delicate are the hands of the woman, they can sew a skirt; they make a skirt-waist, they make a jacket-collar, the handsome man wears them. — 2. The handsome man is tranquil; (plially, cedingly:) courteously he stands aside to the left; in his girdle he carries his ivory comb-pin; to those (narrow-minded ones:) mean fellows he constitutes a rebuke.

Ode CVIII: Fen tsü ju.

1. In that oozy ground by the Fen (river), I gather the m u plant; that gentleman there, he is beautiful beyond measure; he is beautiful beyond measure, he is very different from (superior to) the prince's chariot-men. — 2. In that ground by the side of the Fen, I gather the mulberry; that gentleman there, he is beautiful like a flower; he is beautiful like a flower, he is very different from the prince's escort. — 3. In that bend of the Fen, I gather the s ü plant; that gentleman there, he is beautiful like a jade; he is beautiful like a jade, he is very different from the prince's followers.

Ode CIX: Yüan yu t'ao.

The song of a misunderstood official.

1. In the garden there is a peach tree, its fruits I have for viands (a); oh, the grief of the heart!, but I chant and sing; those who do not know me say that I am an officer who is arrogant; those people are right, what do you say? (b) For the grief of the heart, who can know it? Indeed they give it no thought. — 2. In the garden there is a jujube tree, its fruits I eat; oh, the grief of the heart!, but I will ramble in the country; those who do not know me say that I am an officer who is (without limit =) reckless; those people are (etc. as in st. 1).

(a) I live frugally in retirement. (b) It is but reasonable that they should think so. Cf. Meng: Liang Huei wang, shang: 'That the people think that I am niggardly, 不亦宜乎 is that not right (reasonable)?'

Ode CX: Chi hu.

1. I ascend that tree-clad hill, I gaze far away towards my father; my father says: Alas, my son has gone out on war service; morning and evening he never

stops (working); may he be careful, may he still be able to come, and not remain (there). — 2. I ascend that bare hill, I gaze far away towards my mother; my mother says: Alas, my youngest son has gone out on war service, morning and evening he never sleeps; may he be careful, may he still be able to come, and not be cast away (there). — 3. I ascend that ridge, I gaze far away towards my elder brother; my elder brother says: Alas, my younger brother has gone out on war service; morning and evening he must stand by (his comrades) (a); may he be careful, may he still be able to come, and not die (there).

(a) He cannot desert and flee home.

Ode CXI: *Shi mu chi kien*.

1. Inside the ten acres, the pickers of mulberry-leaves are moving leisurely; I will stroll and turn off with you (a). — 2. Outside the ten acres, the pickers of mulberry-leaves are (dragging =) moving slowly; I will stroll and go with you.

(a) The fields are full of people gathering mulberry-leaves, moving slowly to and fro; in that crowd nobody will observe if we two dodge away and go for a tête-à-tête.

Ode CXII: *Fa t'an*.

1. *K'am-k'am*, you hew the t' a n wood, you place it on the bank of the River; the waters of the River are clear and wavy; if you do not sow and do not reap, how can you bring in three hundred yard-fulls of grain? If you do not chase and do not hunt, how can we see suspended badgers in your courtyard? That nobleman, indeed he does not eat the food of idleness! — 2. *K'am-k'am*, you hew out the wheel-spokes, you place them by the side of the River; the waters of the River are clear and straight-flowing; if you do not sow and do not reap, how can you bring in three hundred measures of a hundred-thousand ears? If you do not chase and do not hunt, how can we see suspended three-years-olds in your courtyard? That nobleman, indeed he does not eat the food of idleness! — 3. *K'am-k'am*, you hew out your cart-wheels, you place them on the (lip =) margin of the River; the waters of the River are clear and rippling; if you do not sow and do not reap, how can you bring in three hundred bins of grain? If you do not chase and do not hunt, how can we see suspended quails in your courtyard? That nobleman, indeed he does not eat the food of idleness!

Ode CXIII: *Shi shu*.

This ode is traditionally taken to be a lamentation over the extortions of oppressive officials.

1. You *sh i* - rats, you *sh i* - rats (a), do not eat our millet! Three years we have served you, but you have not been willing to (look at =) heed us; it has gone so far that we will leave you; we go to that happy land; oh, happy land, happy land! Then we shall find our place. — 2. You *sh i* - rats, you *sh i* - rats, do not eat our wheat! Three years we have served you, but you have not been willing to be good to us; it has gone so far that we will leave you; we go to that happy

country; oh, happy country, happy country! Then we shall find our right. — 3. You sh ī - rats, you sh ī - rats, do not eat our sprouting grain; three years we have served you, but you have not been willing to (recognize our toil =) reward us; it has gone so far that we will leave you; we go to those happy outlands; happy outlands, happy outlands! Who goes there to make long-drawn-out lamentations?

(a) Some kind of rodent.

Ode CXIV: Si so.

1. The cricket is in the hall, the year draws to a close; if we do not now enjoy ourselves, the days and months will be passing by; but may we not be too joyous, may we only think of our positions; in our love of pleasure, may we not go to excess; the good gentleman is circumspect. — 2. The cricket is in the hall, the year is passing by; if we do not now enjoy ourselves, the days and months will have gone by; but may we not be too joyous, may we only think of our (exterior =) decorum; in our love of pleasure, may we not go to excess; the good gentleman is alert. — 3. The cricket is in the hall, the war-service carriages are at rest; if we do not now enjoy ourselves, the days and months will have passed away; but may we not be too joyous, may we only think of our anxieties; in our love of pleasure, may we not go to excess; the good gentleman is sedate.

Ode CXV: Shan yu ou.

An exhortation to enjoy the pleasures of life while it lasts.

1. On the mountain there are thorn-elms, in the swamp there are white-elms; you have your robe and skirt, but you do not (drag and trail them:) wear them sweeping their trains; you have carriages and horses, but you do not gallop them or drive them on; you wither and die, and other men will enjoy them. — 2. On the mountain there are k ' a o -trees, in the swamp there are n i u -trees; you have your courtyard and chambers, but you do not sprinkle and sweep them; you have your bells and drums, but you do not play and strike them; you wither and die, and other men will (preserve:) keep them. — 3. On the mountain there are lacquer trees, in the swamp there are chestnut trees; you have your wine and food, why do you not daily play your lutes (a); with them you should make merry and enjoy yourself, with them you should prolong the day (b); you wither and die, and other men will enter your chamber.

(a) In the noble families, music was played during meals. (b) By feasting far into the night.

Ode CXVI: Yang chi shuei.

1. In the stirred waters the white stones are (rinsed clean:) shining; with white robe and red collar I follow you to Wu; when I have seen my lord, how should I not be happy? — 2. In the stirred waters the white stones are purely white (a); with white robe and red embroidery (on the collar) I follow you to Hu; when

I have seen my lord, how should I be anxious? — 3. In the stirred waters the white stones are fretted; I have heard your summons; I dare not tell people about it (b).

(a) Washed white. (b) About our love-meeting. For similar love-excursions see odes 48, 56, 83, 87.

Ode CXVII: Tsiao liao.

1. The fruits of the pepper plants, rich and (spreading =) growing over a large area (a) they will fill a pint; that gentleman there, he is very great and without peer; oh, the pepper plants! Extending so far! — 2. The fruits of the pepper plants, rich and growing over a large area they will fill both my hands; that gentleman there, he is very great and (solid =) dependable; oh, the pepper plants! Extending so far!

(a) Or, with another school, simply: 'spreading, they will fill' etc.

Ode CXVIII: Ch'ou mou.

A nobleman, when marrying, received at the same time one first-rank wife and one or more secondary wives, relatives of the first wife. A dignitary (t a f u) married one first-rank wife and two secondary wives. In our ode here, such a nobleman expresses his delight at the three fine girls he receives. The 'bundled firewood' is a standing metaphor for the cohesion and solidarity of the family, see odes 68, 92 above, and here it alludes to the new family constituted. The Three Stars is the name of a constellation (the comm. identify it varying), and of course symbolizes the three beautiful girls.

1. Tied round is the bundled firewood; the Three Stars are in the heavens; what an evening is this, that I see these fine persons (a); what young ladies, what young ladies! What shall I say of these fine persons! — 2. Tied round is that bundled hay; the Three Stars are (seen) in the corner; what an evening is this, that I see these happy ones; what young ladies, what young ladies! What shall I say of these happy ones! — 3. Tied round is the bundled thornwood; the Three Stars are (seen) in the door; what an evening is this, that I see this beauty-triad; what young ladies, what young ladies! What shall I say of this beauty triad!

(a) The word liang-jen occurs meaning 'my good man' = 'husband' in ode 128 and in Meng-tsí. But, as Hu Ch'eng-kung points out, it was used in Ts'in and early Han time parallel to mei-jen, as the title of young ladies, which certainly is an allusion to this ode. The par. with ts'an-chê 'the beauty-triad' in st. 3 corresponding to San sing 'the Three Stars', makes it quite clear (with Mao) that liang-jen also refers to the three ladies.

Ode CXIX: Ti tu.

1. There is a solitary Pyrus tree, its leaves are luxuriant; alone I walk and forlorn; are there no other people (besides my kinsmen)? Oh, but they are not equal to brothers (a); alas, you travellers, why do you not join company with me? A person who has no brothers, why do you not help me? — 2. There is a solitary Pyrus tree, its leaves are rich; alone I walk and helpless; are there no

other people? Oh, but they are not equal to kinsmen; alas, you travellers (etc. as in st. 1).

(a) T'ung fu properly: 'those who have the same father as I'. Ch'en Huan thinks that fu here means father, grand-father, great-grand-father etc., thus: those who have the same ancestors = kinsmen; but that is far-fetched.

Ode CXX: Kao k'iu.

1. Lamb's fur and leopard sleeves! The man who (followed me =) associated with me is so arrogant; is there no other person? Oh, but it is only you with whom I have old bonds. — 2. Lamb's fur and leopard sleeves! The man who (followed me =) associated with me is so extravagant; is there no other person? Oh but it is only you that I love.

Ode CXXI: Pao yü.

1. Flapping are the plumes of the bustards, they settle on the bushy oak (a); the service to the king must not be defective, I cannot plant my panicked millet and my glutinous millet; what shall father and mother rely on? Oh, you distant blue Heaven, when will there be a settlement (b)? — 2. Flapping are the wings of the bustards, they settle on the bushy jujube trees; the service to the king must not be defective, I cannot plant my glutinous millet and my panicked millet; what shall father and mother eat? Oh, you distant blue Heaven, when will there be an end? — 3. Flapping (their wings) are the rows of bustards, they settle on the bushy mulberry tree; the service to the king must not be defective, I cannot plant my rice and my spiked millet; what shall father and mother have for food? Oh you distant blue Heaven, when will there be an adjustment (c)?

(a) The tired birds settle to rest; but the speaker, though wearied by his toil, is allowed no rest. (b) Y u s o: properly 'a placing', putting things in their proper place. (c) Ch'ang 'constant norm', here 'a normalisation' = 'an adjustment'.

Ode CXXII: Wu yi.

This ode is so vague in its wording that it is very doubtful what its real purport may be. It could be interpreted in many ways (the comm. of course have all kinds of historical and symbolical explanations). I surmise that it is simply an expression of gratitude to a beloved person for the gift of a robe.

1. How could I say that I have no robes? There are seven; but they are not equal to your robe, it is comfortable and lucky. — 2. How could I say that I have no robes? There are six; but they are not equal to your robe, it is comfortable and warm.

Ode CXXIII: Yu ti chi tu.

For the theme: a girl pondering how she shall receive her lover, cf. ode 53.

1. There is a solitary Pyrus tree, it grows to the left of the road; that nobleman, it has come so far that he is willing to come to me; in the core of my heart I

love him; what shall I give him for drink and food? — 2. There is a solitary Pyrus tree, it grows at the curve of the road; that nobleman, it has come so far that he is willing to come and play (with me); in the core (etc. as in st. 1).

Ode CXXIV: Ko sheng.

1. The ko creepers grow and cover the thorns, the lien creepers spread to the uncultivated tracts; my beautiful one has gone away from here; with whom can I associate — alone I dwell. — 2. The ko creepers grow and cover the jujube trees, the lien creepers spread to the border tracts; my beautiful one has gone away from here; with whom can I associate — alone I rest. — 3. The horn pillow is beautiful, the brocade coverlet is bright; my beautiful one has gone away from here; with whom can I associate — alone I have my morning. — 4. After days of summer, after nights of winter, after a hundred years (a) I shall join him in his abode (b). — 5. After nights of winter, after days of summer, after a hundred years, I shall join him in his chamber.

(a) At the end of life, cf. Kuan: Ta k'uang: po suei chī hou, kūn tsī hia shī «after a hundred years, when you, my lord, leave this world». (b) I shall remain faithful to him until death, and be buried with him in his grave.

Ode CXXV: Ts'ai ling.

1. I gather the ling plant, I gather the ling plant, on the top of the Shou-yang; people's false tales, you really should not believe them; put them aside, put them aside; really you should not think them true; people's false tales, what can you find in them? — 2. I gather the k'u plant, I gather the k'u plant, below the Shou-yang; people's false tales, you really should not side with them; put them aside (etc. as in st. 1). — 3. I gather the feng plant, I gather the feng plant, to the east of the Shou-yang; people's false tales, you really should not follow them; put them side (etc. as in st. 1).

Ode CXXVI: Kū lin.

For the theme — a love excursion — cf. odes 48, 56, 83 etc.

1. There is the carriage which (sounds) liēn-liēn; there is a horse with a white forehead; while I have not yet seen my lord, I give my orders to the eunuch (a). — 2. On the slope there are lacquer trees, in the swamp there are chestnut trees; when I have seen my lord, we sit side by side and play the lute; if we do not enjoy ourselves now, as time passes we shall grow old. — 3. On the slope there are mulberry trees, in the swamp there are poplars; when I have seen my lord, we sit side by side and play the reed-organ; if we do not now enjoy ourselves, as time passes we shall be dead.

(a) SI-jen, the eunuch attendant in the carriage; or, with another school, shī-jen «the attendant».

Ode CXXVII: Si t'ie.

1. The four black horses are very big; the six reins are well in hand; the favourites of the prince follow the prince in the chase. — 2. They present these male animals of the season, the males in season are very big; the prince says: swerve to the left (a)! When he lets off the arrow, he hits. — 3. They roam in the Northern park, the four horses are well-trained; the light carriages have bells on the horses' bits; they start the long- and the short-mouthed dogs.

(a) For t s o c h i 'swerve to the left' cf. ode 79, note b.

Ode CXXVIII: Siao jung.

A lady longs for her absent husband, who is away on a war expedition.

1. The small (war) carriages have a shallow hack; there are five ornamental bands (on the poles) and curving carriage poles; there are slip-rings and side-shields (for the yoke horses); there are covered traces and silvered attachments; there are striped floor-mats and protruding wheel-naves; yoked are our black-mottled grey horses and our horses with white left foot; I am thinking of my lord; how refined he will look, like a jade in those plank huts (a); it disturbs the innermost recesses of my heart. — 2 The four stallions are very big; the six reins are well in hand; the black-mottled greys and the black-maned bays are in the centre (in the yoke), the black-nosed yellows and the blacks go as outside horses; the dragon shields, them they hold joined; silvered are the buckles of the inner reins (b); I am thinking of my lord; how refined he will look in those small towns; for how long will it be (that he is away)? How I think of him. — 3. The four unmailed horses are very (herd-like =) well-matched; there are triangular (-bladed) m a o lances and silvered butt-caps; the (covered shields =) shields with attached ornaments are luxurious; there are tiger-skin bow-cases and engraved breast-plates; crossed in the case are two bows; the bamboo laths (c) are tied to them with strings; thinking of my lord, I go to sleep and I arise; serene is my good man, pure is his fame.

(a) She speaks slightly of those foreign tracts whither he has gone as a rustic region with coarse plank huts; the contrast makes her finely equipped lord look like a gem. (b) Literally: 'by silvered (bronze) one has buckled the inner reins'. (c) Laths or rods of bamboo to which the unstringed bow was tied to keep it from warping.

Ode CXXIX: Kien kia.

A girl is out in the open, hoping for a love-meeting with her beau, whom she dare not even mention by name; but he eludes her:

1. The reeds and rushes are very green, the white dew becomes hoar-frost; he whom I call »that man» is somewhere near the stream; I go up the stream after him, the road is difficult and long; I go down the stream after him, but he eludes me (by going) into the midst of the stream. — 2. The reeds and rushes are luxuriant, the white dew has not yet dried up; he whom I call »that man» is on the bank of the stream; I go up the stream after him, the road is difficult and

steep; I go down the stream after him, but he eludes me (by going) to an islet in the stream. — 3. The reeds and rushes are full of colour; the white dew has not yet ceased; he whom I call »that man» is on the bank of the river; I go up the stream after him, the road is difficult and turns to the right; I go down the stream after him, but he eludes me (by going) to an island in the stream.

Ode CXXX: Chung nan.

1. What is there on the Chung-nan (hill)? There are t'ia o trees, there are plum trees; the lord comes, (he has) robe of brocade and fox fur; his face is as if smeared with red; a lord indeed! — 2. What is there on the Chung-nan? There are willows, there are pear trees; the lord comes, (he has) emblem-adorned robe and embroidered skirt; the jades hanging at his girdle tinkle; may he have long life and endless fame.

Ode CXXXI: Huang niao.

When prince Mu of Ts'in died in 621 B. C., three noblemen were buried alive with him, see Tsao: Wen 6. This ode is therefore one of the few that can be dated.

1. Crosswise (fly) the yellow birds, they settle on the jujube trees; who follows prince Mu? Tsī-kü Yen-si; now this Yen-si, he is the champion among a hundred men; when he approaches the pit (grave), terrified is his trembling; that blue Heaven, it destroys our good men; if we could redeem him, his life would be worth that of a hundred men (a). — 2. Crosswise fly the yellow birds, they settle on the mulberry trees; who follows prince Mu? Tsī-kü Chung-hang; now this Chung-hang, he is a match for one hundred men; when he approaches (etc. as in st. 1). — 3. Crosswise fly the yellow birds, they settle on the thorn trees; who follows prince Mu? Tsī-kü K'ien-hu; now this K'ien-hu, he is a match for a hundred men; when he approaches (etc. as in st. 1).

(a) In jen po k'i shen the word po is a verb; literally: »men would »hundred-fold» his body», *homines centuplicarent suum corpus*, there would be a hundred men to his one body.

Ode CXXXII: Ch'en feng.

1. Swift is that falcon, dense is that northern forest; when I have not yet seen my lord, my grieved heart is full of intense feeling; how is it, how is it? You (forget:) neglect me truly too much. — 2. On the mountain there are luxuriant oaks, in the swamp there are li u - p o trees; when I have not yet seen my lord, my grieved heart has no joy; how is it, how is it? You neglect me truly too much. — 3. On the mountains there are luxuriant Prunus trees, in the swamp there are planted sue i trees; when I have not yet seen my lord, my grieved heart is as if (intoxicated:) stupefied; how is it, how is it? You neglect me truly too much.

Ode CXXXIII: Wu yi.

1. How can you say that you have no clothes? I will share my tunics with you; the king raises his army, we put in order our dagger-axes and m a o lances;

I will have the same enemies as you. — 2. How can you say that you have no clothes? I will share my trousers with you; the king raises his army, we put in order our *m a o* lances and *k i* lances; together with you I will start (on the expedition). — 3. How can you say that you have no clothes? I will share my skirts with you; the king raises his army; we put in order our mail-coats and sharp weapons; together with you I will march.

Ode CXXXIV: Wei yang.

1. I escorted the Uncle as far as Wei-yang; with what did I present him? A great carriage and a four-team of yellow horses. — 2. I followed the Uncle, long did I think of him; with what did I present him? A precious gem and a jade girdle-pendant.

Ode CXXXV: K'üan yü.

1. Alas for us! The great house was very grand; but now, at every meal there is nothing left over; alas, (the sequel) does not correspond to the beginning (a). — 2. Alas for us! At every meal we had four *k u e i* vessels (b); but now, at every meal we do not get our fill; alas, (the sequel) does not correspond to the beginning.

(a) Properly: 'the sprouting'. (b) Dishes of grain.

Ode CXXXVI: Yün k'iu.

1. How reckless you are, on the top of the Yün-k'iu (a); I certainly have love (for you), but no admiration (b). — 2. *K'am* you beat your drum, below the Yün-k'iu; be it winter, be it summer, you hold upright your egret's feather (c). — 3. *K'am* you beat your earthen jar, on the Y'ün-k'iu road; be it winter, be it summer, you hold upright your egret's plume.

(a) 'The piled-up hill', the name of a hill in Ch'en which was the traditional pleasure-ground of the rich feasters, see gl. 330. (b) You are too extravagant. (c) In the dance.

Ode CXXXVII: Tung men chi fen.

The religious dance in the open grounds in Ch'en, performed by young girls. *Ts'i chung chi ts'i* 'the child of Ts'i-chung' 子仲 in st. 1 and *Nan fang chi* 原 Yüan 'the (lady) Yüan of the South side' is the same person (against Cheng, who takes st. 1 to mean: 'the young men of the Ts'i-chung house'). Yüan was the family name of a dignitary house in Ch'en, see Ch'un ts'iu, Chuang 27, with Kung-yang chuan, where the Ch'en dignitary Yüan Chung 原仲 is mentioned. Our Ts'i-chung 子仲 here was the 'title' name corresponding to Chung 仲 (just as Confucius had a disciple Ts'i-tiao K'ai, with the 'title' Ts'i-k'ai, and another Yu Jo 有若 with the 'title' Ts'i-jo 子若, and as the Hia Nan 夏南 in ode 144 had the 'title' Ts'i-nan 子南). Obviously the young lady 'chosen' (擇). 'the daughter of Ts'i-chung', alias 'the (lady) Yüan', was the daughter of this dignitary Yüan Chung (Ts'i-chung).

1. The elms of the Eastern gate, the oaks of the Yün-k'iu (a) — the daughter of Ts'i-chung dances under them. — 2. A (good:) auspicious morning they go

and choose: the (lady) Yüan of the South side (b); no longer spinning her hemp, she dances in the market place. — 3. An auspicious morning they proceed, yea, they come forward and go: »We look on you as (if you were) a Malva! She gives us a handful of pepper-plants» (c).

(a) For Yün-k'iu see ode 136, note. (b) As leader of the dance (so acc. to Cheng). (c) Fragrant herbs, used for magical purposes, in inducing the spirits to descend, see the Li sao. The chorus of girls address their leading lady.

Ode CXXXVIII: Heng men.

1. Under a cross-beam door(lintel) (a), one can be at rest; by the ample flow from the spring, one can cure hunger (b); why, in eating fish, must one have bream from the River? Why, in taking a wife, must one have a lady Kiang from Ts'i? (c). — 3. Why, in eating fish, must one have carp from the River? Why, in taking a wife, must one have a lady Ts'i from Sung?

(a) I. e. in a simple hut. (b) You can take a frugal meal out in the open, you need not feast in palaces. (c) You can be satisfied with much simpler conditions.

Ode CXXXIX: Tung men chi ch'i.

1. In the moat by the Eastern gate, one can soak the hemp (a); that beautiful Third lady Ki, I can sing to her, face to face. — 2. In the moat by the Eastern gate, one can soak the *ch u* hemp; that beautiful Third lady Ki, I can chat to her, face to face. — 3. In the moat by the Eastern gate, one can soak the *k i e n* rush; that beautiful Third lady Ki, I can talk to her, face to face.

(a) My girl will be there.

Ode CXL: Tung men chi yang.

The lover has failed at the tryst:

1. The poplar by the Eastern gate, its leaves are rich; dusk was the time agreed on, but the morning star is shining. — 2. The poplar by the Eastern gate, its leaves are luxuriant; dusk was the time agreed on, but the morning star is bright.

Ode CXLI: Mu men.

1. At the gate of the grave-yard there are jujube trees; with axes one (hews:) lops them (a); my man is bad, the people of the country know it; they know it, but he does not cease; who is it that has been so for a long time! — 2. By the gate of the grave-yard there are plum trees; there are *y a o* birds (b) collecting on them; my man is bad; by my song I reprimand him; though I reprimand him, he does not heed me; when (overthrown:) ruined, he will think of me.

(a) So I chastise my bad man by my song. (b) Birds of evil omen.

Ode CXLII: Fang yu ts'üe ch'ao.

1. On the dyke there are magpies' nests, on the hill there are sweet t'ia o plants; who has (cheated:) enticed my beautiful one? In my heart I am pained. — 2. On the temple path there are tiles, on the hill there are sweet y i plants; who has enticed my beautiful one? In my heart I am grieved.

Ode CXLIII: Yüe ch'u.

1. The moon comes forth bright; how handsome is that beautiful one, how easy and beautiful; my toiled heart is grieved. — 2. The moon comes forth brilliant; how handsome is that beautiful one, how easy and tranquil; my toiled heart is anxious. — 3. The moon comes forth shining; how brilliant is that beautiful one, how easy and handsome; my toiled heart is pained.

Ode CXLIV: Chu lin.

This ode may or may not refer to the Hia Nan, the nobleman in Ch'en mentioned in Tso: Ch'eng 2.

1. What shall I do in Chu-lin? I will follow Hia Nan; it is not that I go to Chu-lin: I will follow Hia Nan. — 2. I will yoke my four-team of horses, and halt in the grounds of Chu; I will drive my four-team of colts, and have my morning meal in Chu.

Ode CXLV: Tsü pi.

1. By the (slope:) shore of that marsh there are sedges and lotus plants (a); there is a certain beautiful person — oh, I am pained (not knowing) what to do about it; waking and sleeping, I know not what to do (b), my tears and snivel are flowing. — 2. By the shore of that marsh there are sedges and lotus fruits; there is a certain beautiful person, grandly large and handsome; waking and sleeping, I know not what to do, in the core of my heart I am grieved. — 3. By the shore of that marsh there are sedges and lotus flowers; there is a certain beautiful person, grandly large and dignified; waking and sleeping I know not what to do, I toss and throw myself down on the pillow.

(a) Or, with Lu: «lotus stalks».

(b) Wu wei. Legge translates: «I do nothing», which is grammatically satisfactory, but makes a curious «contresens» in this connection («waking and sleeping I do nothing»). Wu wei «I have no doing» means: I am at a loss what to do, being restlessly irresolute night and day.

Ode CXLVI: Kao k'iu.

1. In lamb's fur you ramble, in fox's fur you go to court; do I not think of you? My toiled heart is grieved. — 2. In lamb's fur you roam, in fox's fur you are in the hall; do I not think of you? My heart is grieved and pained. — 3. Your lamb's fur is as if (fat:) glossy; when the sun comes forth, there is a lustre; do I not think of you? In the core of my heart I suffer from this (a).

(a) Sh i t a o: t a o is a transitive verb, with sh i as object.

Ode CXLVII: Su kuan.

A lady is full of compassion for an absent man, who is in mourning:

1. Would that I could see the white cap; the distressed man will be emaciated; my toiled heart is grieved. — 2. Would that I could see the white robe; my heart is pained; I wish that I could go with you to your home. — 3. Would that I could see the white knee-covers; my heart is (blocked and tied:) full of pent-up feelings; I wish that I could become as one with you.

Ode CXLVIII: Si yu ch'ang ch'u.

1. In the swamp there is the *ch'ang* thorn, luxuriant are its branches; how glossy their delicate beauty; I am glad that you have no (intimate:) mate. — 2. In the swamp there is the *ch'ang* thorn, luxuriant are its flowers; how glossy their delicate beauty; I am glad that you have no house (a). — 3. In the swamp there is the *ch'ang* thorn, luxuriant are its fruits; how glossy their delicate beauty; I am glad that you have no chamber (b).

(a) As house-wife; that you are not married. Cf. ode 6. (b) As wife: that you are not married. For *sh'i* 'chamber', as an attribute of the wife, cf. ode 6.

Ode CXLIX: Fei feng.

Somebody travelling longs to be allowed to turn homewards to Chou.

1. It is not that the wind is whirling up, it is not that the carriage is going away (a); when I turn my head back and look at that road of Chou, in the core of my heart I am sad. — 2. It is not that the wind is whirling, it is not that the carriage is shaking along; when I turn my head back and look at that road of Chou, in the core of my heart I am grieved. — 3. Who can boil fish? I will wash the kettle for him (b); who intends to go home to the West? I will cherish him with good words.

(a) That makes me so depressed. (b) At the prospect of getting a meal of fish, one is glad to help with the preparations.

Ode CL: Fou yu.

1. The wings of the ephemera — how rich are the clothes (a)! Oh, the (grief:) anxiety of the heart! Come home and dwell with me! — 2. The wings of the ephemera — how colourful are the clothes! Oh, the anxiety of the heart! Come home and rest with me! — 3. The ephemera digs through (or: bursts through) from its hole (b); your hemp robe is (bright) like snow; oh, the anxiety of the heart! Come home and (halt:) lodge with me!

(a) You are brightly attired at our love-meeting. (b) and turns out a beautiful creature.

Ode CLI: Hou jen.

A fine nobleman in favour at court and with a large retinue is so enamoured of a young lady that he neglects everything else for the sake of love-meetings with her.

1. Those men of the escort, they carry dagger-axes and batons (a); that gentleman there, he has (in his retinue) three hundred red knee-covers. — 2. That cormorant on the dam, he does not wet his wings (b); that gentleman there, he is not (equal to:) worthy of his (fine) garments. — 3. That cormorant on the dam, he does not wet his beak; that gentleman there, he will not continue to stand in favour. — 4. Densely screening are the rising morning clouds on the Southern mountain; how handsome, how beautiful — the young lady, for her he hungers.

(a) Or, with another school: dagger-axes and signal-tokens. (b) He does not perform his duty.

Ode CLII: *Shi kiu*.

1. The *shī-kīu* bird is in the mulberry tree, its young ones are seven; the good man, my lord, his fine deportment is (one:) invariable; his fine deportment is invariable, my heart is (as if tied =) full of pent-up feelings (a). — 2. The *shī-kīu* bird is in the mulberry tree, its young ones are in the plum tree; the good man, my lord, his girdle is of silk; his girdle is of silk, his leathern cap is black-mottled grey. — 3. The *shī-kīu* bird is in the mulberry tree, its young ones are in the jujube tree; the good man my lord, his fine demeanour is without fault; his fine demeanour is without fault, he (corrects =) sets an example to (b) these countries of the four quarters. — 4. The *shī-kīu* bird is in the mulberry tree, its young ones are in the hazel tree; the good man, my lord, he sets an example to these people of the country; he sets an example to these people of the country, why should it not be for ten thousand years!

(a) The *kīe* 'tied' here is equal to the *yün-kīe* 'blocked and tied' in ode 147. (b) Cf. ode 80: *pang chī sī chī* 'He is the arbiter of (straightness:) right in the country'.

Ode CLIII: *Hia ts'üan*.

Somebody who is away from royal Chou thinks longingly of the capital city, and has a vision of the festive scene when the princes come to court and are rewarded, on behalf of the king, by a presiding prince.

1. Cool is that down-flowing spring, it overflows the bushy *lang* plants; moaning I awake and sigh, I think of that capital city of Chou. — 2. Cool is that down-flowing spring, it overflows the bushy southernwood; moaning I awake and sigh, I think of that capital Chou. — 3. Cool is that down-flowing spring, it overflows the bushy *shī* plants; moaning I awake and sigh, I think of that capital city. — 4. Luxuriant are those millet shoots, the rain from the clouds fattens them; the (princes of) the countries of the four quarters go to an audience with the king (a), the prince of Sün rewards them for their toil.

(a) *Yu wang* 'have their king-business', i. e. 'go to court' (so both Mao and Cheng). *Wang* in this sense is a technical term, cf. Tso: Yin 9 宋公不王 'The prince of Sung did not go to an audience with the king'; Tso: Chuang 22: 諸侯有王, *wang yu sün shou* 'The princes have their going to the king's court, the king has his going on inspection tours'.

Ode CLIV: Ts'i yüe.

1. In the seventh month there is the declining Fire-star; in the ninth month we give out the clothes; in the days of the first, there is a rushing wind; in the days of the second it is bitterly cold; if we have no robes, no coarse-cloth (garments), wherewith should we finish the year? In the days of the third we go to plough; in the days of the fourth we lift the heels (a); all our wives and children (b) carry food (to us) in those southern acres; the inspector of the fields comes and is pleased. — 2. In the seventh month there is the declining Fire-star; in the ninth month we give out the clothes; in the days of the spring there is warmth, there is the singing oriole; the girls take their beautiful baskets, they go along those small paths; they seek the soft mulberry (leaves); the days of spring lengthen; in crowds they gather the white southernwood; the heart of the young girl is (pained:) deeply moved, very likely she will be going home (as bride) with a young nobleman. — 3. In the seventh month there is the declining Fire-star; in the eighth month there are rushes and sedges; in the silkworm month we branch (c) the mulberry-trees; we take those axes and hatchets, and lop the far-reaching and highly-rising ones; luxuriant are those small mulberry trees; in the seventh month there is the crying shrike; in the eighth month we spin, both black and yellow; our red-dye is very bright; we make skirts for the young noblemen. — 4. In the fourth month there is the flowering and seeding y a o grass; in the fifth month there is the singing cicada; in the eighth month we reap; in the tenth month there is the shedding of leaves; in the days of the first we go for badgers, we catch those foxes and wild-cats; we make furs for the young noblemen; in the days of the second there is the meet (d), and so we (continue =) keep up our prowess in warfare; we keep for ourselves the young boars, we present the older boars to the prince. — 5. In the fifth month, the locust moves its legs; in the sixth month the grasshopper shakes its wings; in the seventh month it is out in the grounds; in the eighth month it is under the roof; in the ninth month it is in the doorway; in the tenth month the cricket is under our bed; the holes being stopped up, we smoke out the rats; we block the northern window and plaster the door; oh, you wife and children! It is all for the (changing of the year:) passing into a new year; let us enter this house and dwell there. — 6. In the sixth month we eat the fruits of the y ü and the wild vine; in the seventh month we cook the k'uei plant and the pulse; in the eighth month we pluck the date trees; in the tenth month we reap the rice; we make this spring wine, in order to (enlarge:) increase the vigorous old age; in the seventh month we eat melons; in the eighth month we cut the bottle gourds; in the ninth month we harvest the hemp seeds, we gather the t'u plant and make firewood of the Ailanthus; we feed our husbandmen. — 7. In the ninth month we pound flat and hard the threshing arena in the vegetable garden (e); in the tenth month we bring in the harvest, the glutinous millet and the paniced millet, the slowly ripening and the quickly ripening grain, the

grain, the hemp, the pulse, the wheat; oh, you husbandmen of ours, our harvest is collected, let us go up and attend to the business of our mansion; in day time you shall go and gather the *mao* grass, in the evening you shall make ropes; quickly let us get up on the (house =) roof (f); then we will start again to sow all the cereals. — 8. In the days of the second, we cut out the ice, (it sounds) *d'îông-d'îông*; in the days of the third we take it into the ice-house; in the days of the fourth we rise early, we present lamb and sacrifice onions; in the ninth month there is shrivelling (of plants) and frost; in the tenth month we clean out the threshing arena; a pair of wine vessels, them we offer as a feast (to our people); we kill lambs and sheep, and ascend to that public Hall; we raise those *ku a n g* vessels of rhinoceros (horn); a longevity of a myriad (years), without limit!

(a) Move out to live in the summer sheds in the fields. (b) T'ung 同 'united, associated, all together', as in ode 180 *shou chi so t'ung* 'where the animals assemble', Tso: Chuang 21 *t'ung fa Wang-ch'eng* 'all together they attacked the royal city'. The line has generally been taken to mean: 'Together with our wives and children, we carry food to those southern acres'; but such carrying of food was exclusively the task of the women (and children), certainly not of the men. (c) Or, with Han: we pick. (d) Collective hunt. (e) *Ch'ang pu* 'arena-garden': in spring and summer, this garden space was used for growing vegetables, in autumn and winter, after the reaping of the vegetables, it was pounded hard and used as threshing floor. (f) To repair it for the winter period.

Ode CLV: Ch'i yao.

A lady fights for her rights as wife in the house, for which she has worked so hard. She likens herself to a threatened bird. — Legend has it that this ode was already used as an allegorical sermon in early Chou time, see Shu: Kin t'eng. That is quite possible, but it is obvious that it was not primarily written for that purpose.

1. Oh *ch'î-yao* bird, oh, *ch'î-yao* bird, you have taken my young ones, do not destroy my (house:) nest; I have loved them (a), I have toiled for them; my young children, for them you should have pity. — 2. At the time when heaven was not yet clouded and raining, I took those mulberry roots, I twined them and made window and door; now you low-down people, does anybody dare to insult me? — 3. My (hands:) claws were grasping the *t'u* herbs which I picked, the bundles of straw which I hoarded; my (mouth:) beak was all sore; do you say that I still have no chamber and house? (b) — 4. My wings are (reduced =) worn out, my tail is shrunk; my house is perilously high up, it is tossed about by wind and rain; my cry is alarmed.

(a) Or, with Lu: I have taken pains for them. (b) Generally this line has been taken to mean: 'I thought that I still has no (sufficient) house'; but the par. with the last line of the preceding st. shows that the line is a challenge to those who would deny the speaker's rights.

Ode CLVI: Tung shan.

1. We marched to the Eastern mountains, we went away and did not return home; now that we are coming from the East, the falling rain is darkening; when in the East we spoke of returning home, our hearts yearned for the West: »let

us prepare those (civilian) skirts and robes, do not let us serve (as soldiers) and go in ranks and be gagged»; those crawling caterpillars, in great numbers they are in the mulberry grounds; staunchly we pass the night there each by himself, under the cart (a). 2. We marched (etc. as in st. 1) . . . darkening; the fruits of the *kuo-lo* gourds reach the eaves; the sowbug is in the chamber, the spider is in the door; (full of) footprints is the deer's area; brilliant is the glow-worm — it is not to be feared it is to be loved (b). — 3. We marched (etc. as in st. 1) . . . darkening; the heron cries on the ant-hill; the wife sighs in the chamber; she sprinkles and sweeps, and the holes (in the walls) are stopped up; we march and arrive: the numerous gourds are bitter, they are (lying) in great numbers on the chestnut firewood; from the time that we (have not seen =) last saw this, until now, it is three years. — 4. We marched (etc. as in st. 1) . . . darkening; The oriole goes flying, brilliant are its feathers; this young lady goes to her new home (c), yellow-and-white-spotted and red-and-white-spotted are her horses; the mother ties her kerchief; the rules for her good conduct are both nine and ten; the new (matches) are very fine — what about the old ones? (d)

(a) Spread out all over the ground, like those caterpillars which crawl about all over the place; a description of the scene of the marching army halting for the night. (b) It might look frightening, reminiscent of the will-o'-the-wisp, which is an emanation from the blood of killed men; but it is only a harmless creature, symbolic of peace and rest at home. (c) The soldiers, when returning home, witness how a young girl goes as bride to her new home. (d) What about ourselves and our wives, having been separated for three years?

Ode CLVII: P'o fu.

1. We have broken our axes, we have splintered our hatchets (a); but the prince of Chou marched to the East, the states of the four quarters (b), them he corrected; he pities our men, he also greatly makes them (great:) thriving (c). — 2. We have broken our axes, we have splintered our crooked chisels; but the prince of Chou marched to the East, the states of the four quarters, them he transformed; he pities our men, and he also greatly makes them felicitous. — 3. We have broken our axes, we have splintered our chisels; but the prince of Chou marched to the East, the states of the four quarters, them he brought together (united); he pities our men, and he also greatly makes them happy.

(a) Our tools are ruined, we live in poverty. (b) *Sī kuo* regularly means 'the countries of the four quarters' in the odes, which renders the idea of the anc. comm. unlikely, acc. to which it would mean here the four states of Kuan, Ts'ai, Shang and Yen. (c) *Yi k'ung chī tsiang*: *tsiang* = 'great', common in the odes. It would be tempting to translate: 'he greatly supports them', since *tsiang* also can have that meaning (see gl. 403); but the phrase *yi k'ung chī tsiang* recurs in ode 192, and there the sense of 'great' is unambiguous. Chu (basing himself on Cheng's paraphrase) considers *chī* as a mere 'particle' (he interprets: 'His loving our men, is it not great?'), but that is grammatically unallowable. In the cliché *yi k'ung chī X* (very common in the Shī), *chī* 之 is always a direct object placed before its verb: 'He greatly them enlarges' etc. (So also Waley).

Ode CLVIII: Fa ko.

The marriage should follow the rules laid down by tradition, by the constant praxis in the families: an older married person acting as a go-between arranges for the match between the younger ones; the wedding ceremony should be combined with the sacrifices demanded by praxis.

1. How does one hew an axe-handle? Without an axe one cannot; how does one take a wife? Without a go-between one does not get her. — 2. In hewing an axe-handle, in hewing an axe-handle, the pattern is not far off; I meet this young person, and the pien and tou vessels are there with presents of food (a).

(a) For the wedding sacrifice.

Ode CLIX: Kiu yü.

A young nobleman has come in the suite of the prince, and has a love-affair with a lady and a love-meeting. She promises her beau further love concessions, and implores him not to go away with the prince, leaving her alone.

1. The fishes in the fine-meshed net are rudd and bream; I see (meet) this young person, he has a blazoned jacket and an embroidered skirt. — 2. The wild-geese fly along the island; when the prince goes back, we shall have no (meeting-)place; I will stay with you one more night (a). — 3. The wild-geese fly along the land; when the prince goes back, we cannot come here again; I will pass one more night with you. — 3. Therefore, you with the blazoned jacket, do not go back with our prince; do not make my heart grieve.

(a) In gloss 396 I had taken the subject here in the third person: 'He will stay with you two nights'; the context makes the first person preferable.

Ode CLX: Lang po.

A young nobleman is likened to a fiercely springing wolf.

1. The wolf tramples on his dewlap, he trips on his tail; the prince's grandson is great and beautiful; his red slippers are stud-adorned. — 2. The wolf trips on his tail, he tramples on his dewlap; the prince's grandson is great and beautiful; his reputation has no flaw.

Ode CLXI: Lu ming.

1. *Iôg-iôg* cry the deer, they eat the *Artemisia* of the open grounds; I have a fine guest, we play the lute and blow the reed-organ; we blow the reed-organ and vibrate its tongues; the baskets presented, them we take (a); the man who loves me (b), he shows me the (ways:) manners of Chou. — 2. *Iôg-iôg* cry the deer, they eat the southernwood of the open grounds; I have a fine guest, his reputation is very brilliant; he does not regard people in a (slighting:) mean way (c); the noblemen take him for a pattern, they imitate him; I have good wine, my fine guest feasts and amuses himself. — 3. *Iôg-iôg* cry the deer, they eat the *k'ín* plants of the open grounds; I have a fine guest, we play the lute, we play the guitar; we play the lute, we play the guitar, together we rejoice and

are steeped in pleasure; I have good wine, with it I feast and rejoice the heart of my fine guest.

(a) We serve each other the picnic delicacies in the baskets. (b) *Jen chi hao wo* — for the construction cf. ode 49 人之無良 'a man who has no goodness', ode 196 人之齊聖 'men who are quick-witted and wise'. (c) He is not proud, though he is a prominent courtier.

Ode CLXII: *Si mu*.

1. The four stallions run unceasingly; the road of Chou is winding and (slow:) long (a); do I not (think of:) long to go home? but the service to the king must not be defective; my heart is pained and grieved. — 2. The four stallions run unceasingly; exhausted are the black-maned white horses; do I not long to go home? But the service to the king must not be defective; I have no leisure to kneel or sit down. — 3. Flying are the *chuei* birds, now they fly, now they sink down, they settle on the bushy oak; the service to the king must not be defective, I have no leisure to support my father. — 4. Flying are the *chuei* birds, now they fly, now they stop, they settle on the bushy *k'i* willow: the service to the king must not be defective, I have no leisure to support my mother. — 5. I yoke those black-maned white horses, they rush swiftly; do I not long to go home? Therefore I make this song; about supporting my mother I come and report (b).

(a) Or with Ts'i, simply: 'is winding'; or, with Han: 'is precipitous'. (b) To my superiors, demanding furlough.

Ode CLXIII: *Huang huang ché hua*.

1. Brilliant are the flowers, on that plain and that swamp; numerous are the runners, each of them (anxiously thinking of not reaching =) afraid of lagging behind. — 2. My horses are colts; the six reins are as if moistened; I gallop my horses, I drive them on; everywhere I make inquiries. — 3. My horses are black-mottled greys; the six reins are as if of silk; I gallop my horses, I drive them on; everywhere I make inquiries and take counsel. — 4. My horses are black-maned whites; the six reins are as if moist (glossy); I gallop my horses, I drive them on; everywhere I make inquiries and deliberate. — 5. My horses are such with grey-and-white mixed hair; the six reins are (even:) well-balanced; I gallop my horses, I drive them on; everywhere I make inquiries and plan.

Ode CLXIV: *Ch'ang ti*.

1. The flowers of the *ch'ang-ti* tree, in a sudden outburst they become ample and brilliant; of all the (present men:) contemporaries, there are none that are equal to brothers. — 2. In the drear of death and burial, elder and younger brothers are very affectionate; highlands and lowlands (are together =) lie side by side; elder and younger brothers seek each other. — 3. The *tsi-ling* bird is on the highland; brothers hurry (in aid) in difficulties; although there are

good friends, and even if they are distressed, they (only) heave long-drawn sighs. — 4. Brothers quarrel inside the house, but outside they defend one another from insult; although there are good friends, and even if they are many, there is no aid. — 5. When death and disorder have been settled, there is calm and peace; then even though there are brothers, they are (considered) not equal to friends! — 6. Arrange your *pien* and *tou* vessels, drink your fill of wine; when brothers are all there, they are peacefully happy and mild. — 7. When wife and children are loving and harmonious, it is like playing lute and guitar; when brothers are concordant, they are peacefully happy and steeped in joy. — 8. Order well your chamber and house, give joy to your wife and children; think thoroughly of this, ponder this — is it not truly so?

Ode CLXV: Fa mu.

1. They hew the trees, (it sounds) *těng-těng*; the birds cry *·ěng-ěng*; they come from the dark valleys and remove to the high trees; *·ěng* (sounds) their cry, they search for their companions' voice; look at those birds, even they search for their companions' voice; how much more those men — shall they not search for their companions? When the spirits hearken to them, all is harmonious and peaceful. — 2. They hew the trees, (it sounds) *χο-χο*; the strained wine is fine; since I have a fat lamb, I will urgently invite my paternal uncles to it; it is better that it happens they do not come than that I do not show them regard; oh, brightly I sprinkle and sweep, I set out viands and eight *kuei* vessels (of grain); since I have a fat male animal, I will urgently invite my maternal uncles; it is better that it happens they do not come than that I (have fault:) am neglectful. — 3. They hew the trees on the slope; the strained wine is abundant; the *pien* and *tou* vessels are there with presents of food; of the brothers no one is absent; it is only when the people fails in its (virtue:) duties that the provisions (are lost =) are lacking (a); if there is wine, they strain it for us; if there is no wine, they buy it for us; *k'am-k'am* they drum to us; moving in rounds, they dance to us; when we have leisure, we drink this strained wine.

(a) Our people are thrifty and well off. *Min chi shi tê, kan hou yi k'ien*: for *k'ien* 愆 'to lose' cf. Tso: Chao 26: 'The king was stupid and bad, 用愆厥位 and therefore lost his throne'. This line, which obviously praises the affluence obtaining (in accordance with the theme of the whole ode) has been curiously strained in various ways by the commentators.

Ode CLXVI: T'ien pao.

1. Heaven protects and secures you, doing it very solidly; it causes you to be richly endowed; what felicity is not heaped (on you); it causes you to have much (increase:) prosperity, so that there is nothing that is not (numerous:) abundant. — 2. Heaven protects and secures you; it causes you to (cut:) reap your grain, so that (exhaustingly =) to the last straw there is nothing that is not (proper:) good; you receive the hundred emoluments from Heaven, it sends down to you a

far-reaching felicity; only the days are not sufficient (to hold so much blessing). — 3. Heaven protects and secures you, so that there is nothing that does not rise prosperingly; like a mountain, like a hill, like a ridge, like a range, like a river at its highest flood, so that there is nothing that is not increased. — 4. Auspicious and pure are your sacrificial wine and food; with them you make filial offerings; you perform summer, spring, winter and autumn sacrifices, to princes and former kings; the (dead) lords say: »We predict for you a myriad years of life, without limit«. — 5. The spirits are good, they bestow upon you much felicity; the people are simple, daily they enjoy their drink and food; all the numerous (people of) the hundred clans everywhere practise your virtue. — 6. Like the moon's advancing to the full, like the rising of the sun (a), like the longevity of the Southern mountains, which are never injured, never falling, like the luxuriance of the fir and the cypress, there is nothing that will not be (continued:) everlasting for you.

(a) Which are always regularly repeated, never failing.

Ode CLXVII: Ts'ai wei.

1. We gather the *w e i* plant, we gather the *w e i* plant, the *w e i* plant is now sprouting; oh, to go home, to go home — the year will (then) be growing late; that we have no house, no home, is because of the Hien-yün; that we have no leisure to kneel or to sit at rest, is because of the Hien-yün. — 2. We gather the *w e i* plant, we gather the *w e i* plant, the *w e i* plant is now soft; oh, to go home, to go home — the hearts are grieved; the grieved hearts are burning, we are hungry, we are thirsty; our keeping guard is not yet (settled:) finished, they do not allow us to go home and enquire (about our families). — 3. We gather the *w e i* plant, we gather the *w e i* plant, the *w e i* plant is now hard; oh, to go home, to go home — the year will (then) be in the tenth month; the service to the king must not be defective, we have no leisure to kneel down or rest; the grieved hearts are very sore; we marched away but do not come (back). — 4. What is that ample-ness? It is the flowers of the *c h ' a n g - t i* tree; what chariot is that? It is the carriage of the lord; the war chariots are yoked, the four stallions are robust; how dare we settle down and sit still? In one month there are three victories. — 5. We have yoked these four stallions, the four stallions are strong; the lord (leans on =) is conveyed by them and the (small men =) common soldiers are (legging them =) following them on foot; the four stallions are orderly; there are ivory bow-ends and fish(-skin) quivers: should we not daily be on our guard? The Hien-yün are very harassing. — 6. Long ago, when we marched, the willows were luxuriant; now when we come (back), the falling snow is thick; we travel the road slowly, we are hungry, we are thirsty; our hearts are pained, nobody (knows:) understands our woe.

Ode CLXVIII: Ch'u kü.

1. We bring out our carriages on that pasture-ground; from the place of the Son of Heaven, they tell us to come; we call those grooms, and tell them to load; the

service to the king has many difficulties, but it is urgent. — 2. We bring out our carriages to that suburb; we raise this tortoise-and-snake banner, we set up that oxtail flag; that falcon flag and that tortoise-and-snake banner, do they not flutter! Our grieved hearts are pained; the grooms are distressed and exhausted. 3. The king has ordered Nan-chung to go and build a wall in Fang (a); the out-going carriages go *pwáng-pwáng*, the dragon banner and tortoise-and-snake banner are brilliant; the Son of Heaven ordered us to build a wall in that Shuo-fang (a); awe-inspiring is Nan-chung; the Hien-yün are expelled. — 4. Long ago, when we marched, the millets were just in flower; now when we come (back), the falling snow settles on the mud; the service to the king has many difficulties, we have no leisure to kneel down or sit at rest; do we not long to go home? But we fear these bamboo-slip documents. — 5. »*Iôg-iôg* sound the insects in the grass; jumping are the grasshoppers; when I have not yet seen my lord, my grieved heart is agitated; but when I have seen my lord, my heart calms down» (b); awe-inspiring is Nan-chung, he attacks the Western Jung. — 6. The spring-days are lengthening out, the plants and trees are luxuriant; the orioles sing in unison; in crowds they gather the southernwood; we have seized prisoners for the question and caught a crowd; and now we return home; awe-inspiring is Nan-chung, the Hien-yün are pacified.

(a) Mao thinks this Fang (»the region») is equal to the Shuo-fang (»the northern region», cf. Shu: Yao tien) which follows later in the stanza; But, as Ma Juei-ch'en points out, the Yi Chou shu: Shi fu kie mentions an attack on the three cities Yüe, Hi and Fang, so our simple Fang here is not necessarily an abbreviation of Shuo-fang. The ancient geography of the northern frontier regions is very little known. The place Fang recurs in ode 177. (b) This is the plaint of the ladies at home, waiting for their husbands; very nearly the same as ode 14, st. 1 above.

Ode CLXIX: Ti tu.

The wives of soldiers who are out on a war expedition long for their return.

1. There is a solitary *Pyrus* tree, beautiful are its fruits; the service to the king must not be defective; following one upon the other are our days; the (days and months =) time of the year is the tenth month; the women's hearts are pained; but the soldiers will have (leisure =) furlough. 2. There is a solitary *Pyrus* tree, its leaves are luxuriant; the service to the king must not be defective; our hearts are pained; plants and trees are luxuriant; the women's hearts are grieved; but the soldiers will return home. — 3. We ascend that Northern mountain, we gather its k' i willows; the service to the king must not be defective, we grieve for our fathers and mothers (a); the t' a n wood carriages are very slow, the four stallions are tired out; but the soldiers are not far away. — 4. They have not loaded up and not come; the grieved hearts are greatly suffering; the stipulated time is past, and they do not come, it causes much sorrow; but the tortoise-shell oracle and the milfoil oracle are in accord, they jointly say that they are near; the soldiers are close at hand.

(a) Who are not served by their sons, these being absent.

Ode CLXX: Yü li.

1. The fishes fasten in the trap (a), they are *ch'ang* fish and sand fish; the lord has wine, it is good and plentiful. — The fishes fasten in the trap, they are bream and *li* fish; the lord has wine, it is plentiful and good. — 3. The fishes fasten in the trap, they are *yen* fish and carp; the lord has wine, it is good and in quantities. — 4. The things (b) are plentiful, and yet they are good (c). — 5. The things are good and yet they are plentiful. — 6. The things are in quantities, and yet they are (correct =) good.

(a) A kind of basket for trapping fish. (b) The food and drink just mentioned. (c) *Wei* 維 'only' has here an adversative sense: 'They are plentiful — (only:) but they are good': the quantity does not prevent a high quality.

Ode CLXXI: Nan yu kia yü.

1. In the South there are fine fishes, in great numbers they are taken under baskets; the lord has wine, fine guests feast and rejoice (a). — 2. In the South there are fine fishes, in great numbers they are taken in wicker traps; the lord has wine, fine guests feast and are delighted. — 3. In the South there are trees with down-curving branches, the sweet gourds cling to them (b); the lord has wine, fine guests feast and comfort him. — 4. Flying are the *chuei* birds, in great numbers they come; the lord has wine, fine guests feast and second him.

(a) In st. 3 and 4 we have the final verb as a transitive: 'they feast and comfort him, they feast and second him', and we might therefore be tempted to take *lo* here also as a transitive verb: 'they feast and rejoice (him)'. But the par. in other odes show that when the line ends with the verb, this is intransitive, e. g. ode 161: *kia pin shi yen yi ao*; ode 195: *wu lun sü yi pai*, etc. (b) So the clients cling to the lord, cf. ode 4 above.

Ode CLXXII: Nan shan yü t'ai.

1. On the Southern mountain there are *t'ai* plants, on the Northern mountain there are *lai* plants; happy be the lord (a), he is the foundation of the state; happy be the lord, a longevity of a myriad (years) without end! — 2. On the Southern mountain there are mulberry trees, on the Northern mountain there are poplars; happy be the lord, he is the light of the state; happy be the lord, a longevity of a myriad (years) without limit! — 3. On the Southern mountain there are *k'i* willows, on the Northern mountain there are plum trees; happy be the lord, he is the father and mother of the people; happy be the lord, may his reputation never end. — 4. On the Southern mountain there are *k'ao* trees, on the Northern mountain there are *niu* trees; happy be the lord, how should he not have a vigorous old age? Happy be the lord, may his reputation be flourishing. — 5. On the Southern mountain there are *kü* trees, on the Northern mountain there are *yü* trees; happy be the lord, how should he not have a high old age (b)? Happy be the lord, may you preserve (protect) and govern well your descendants!

(a) Or, with another school: 'happy and good be the lord'. (b) Properly: 'yellow old age'. The comm. assert that *h u a n g* 'yellow' refers to the hair, this turning yellow with high age — a curious idea. Probably it means the wizened colour of the face, as opp. to the fresh redness of youth.

Ode CLXXIII: Lu siao.

1. Tall is that southernwood, the fallen dew is abundant; I have seen my lord, my heart is relieved; feasting, we laugh and talk, and so there is joy and tranquillity. — 2. Tall is that southernwood, the fallen dew is ample; I have seen my lord, he is full of grace and brightness; his virtue (a) is (not aberrant =) without fault; may he have high old age and not be forgotten. — 3. Tall is that southernwood, the fallen dew is soaking; I have seen my lord, grandly we feast and are joyous and pleased; he (regulates =) sets an example to his brothers; may he have good virtue (a), high age and joy. — 4. Tall is that southernwood, the fallen dew is thick; I have seen my lord, his metal-ornamented reins tinkle; the carriage bells and the bit-bells chime harmoniously; he is the one on whom a myriad blessings gather.

(a) *T e* 德 'virtue' in the sense of *virtus*, capacity, mental and moral capacity; Waley translates it 'magical power', which brings out one important side of the meaning.

Ode CLXXIV: Chan lu.

1. Soaking is the dew, without the sun it will not dry; peacefully we drink in the night, without becoming drunk we do not go home. — 2. Soaking is the dew, it lies on that rich grass; peacefully we drink in the night, in the clan hall we achieve (the feast). — 3. Soaking is the dew, it lies on those *k' i* willows and jujube trees; illustrious and faithful (a) are the lords, there is none who has not a good virtue. — 4. Those *t' u n g* trees, those *y i* trees, their fruits hang down; joyous and pleasant are the lords, there is none who has not a good deportment.

(a) *Y ü n* 允 is sometimes is an adverb = 'truly', but here the *h i e n - y ü n* must be two coordinated adjectives, as shown by the par. in st. 4: *k' ai - t i k ü n t s i*.

Ode CLXXV: Tung kung.

1. The red bow is unbent (a), he has received and stored it (b); I have a fine guest, from the core of my heart I bestow the gift upon him; the bells and drums have been set up, the whole morning I feast him. — 2. The red bow is unbent, he has received and deposited it; I have a fine guest, in the core of my heart I rejoice in him; the bells and drums have been set up, the whole morning I (second =) wait upon him. — 3. The red bow is unbent, he has received and encased it; I have a fine guest, in the core of my heart I love him; the bells and drums have been set up, the whole morning I pledge him.

(a) The string unloosened, when not in use; a red bow was a common ceremonial gift among the noblemen see e. g. Tso: Hi 28. (b) There has been much discussion as to who is the subject of the clause. But since the next line says: 'I bestow (the) gift upon him', it is most reasonable to

refer it to the guest. *H u a n g* 'to bestow' is common; on account of the par. lines in st. 2 and 3 (»I rejoice in him, I love him«), *Ma Juei-ch'en* has tried to justify another meaning for *h u a n g* (»I find him good, like him«), but there is no textual support for this.

Ode CLXXVI: Tsing tsing ché ngo.

1. Luxuriant are those *n g o* plants, in the middle of that sloping hill; when I have seen my lord, I am delighted and (courteous:) attentive. — 2. Luxuriant are those *n g o* plants, in the middle of that islet; when I have seen my lord, my heart rejoices. — 3. Luxuriant are those *n g o* plants, in the middle of that hill; when I have seen my lord, he has presented me with a hundred sets of cowries (a). — 4. Floating on is that poplar-wood boat, now it dips down deep, now it floats high; when I have seen my lord, my heart is at rest.

(a) *P ' e n g*: five cowries in each acc. to Cheng and to Kao Yu's comm. on *Huai*; acc. to others only two — in ode 154 *p ' e n g t s i u* means 'a pair of wine vessels'.

Ode CLXXVII: Liu yüe.

1. In the (roosting =) quiet rest of the sixth month, the war chariots were equipped; the four stallions (of each chariot) were strong; we loaded (on the cars) the (regulation clothes =) uniforms; the *Hien-yün* were greatly ablaze, we were thereby pressed (harassed); the king sent out a war expedition (a), in order to (correct:) set aright the king's state. — 2. We matched according to quality (strength) the four black horses (of each chariot), we trained them according to the rules; in this sixth month we (completed:) prepared our clothes; our clothes were prepared in our (areas of) 30 li (our homesteads) (b); the king sent out a war expedition, it was to help the Son of Heaven. — 3. The four stallions were long and broad, they were large and bulky; we attacked the *Hien-yün*, and achieved fine (c) deeds; we were grave and reverent, we provided the war clothes; we provided the war clothes, in order to (settle:) stabilize the king's state. — 4. The *Hien-yün* did not calculate, they arrayed (their hosts) and occupied *Tsiao* and *Hu*, they invaded *Hao* and *Fang*, they came to the north bank of the King; but (on our flags) there were woven patterns, bird emblems, the white streamers were brilliant; the great war chariots, ten piece, by them we went in front and opened up the march. — 5. The war chariots were steady, they were as if heavily weighed down and (yet) as if rising tall; the four stallions were (straight, orderly:) unswerving; they were unswerving and well-trained; we attacked the *Hien-yün*, and came to *T'ai-yüan* (»the Great Plain«); the accomplished and martial *Ki-fu*, to the myriad states he is a pattern. — 6. *Ki-fu* feasts and rejoices, he has received ample blessings; he has returned home from *Hao*, our march was distant and long; he serves drink and food to all his friends, roast turtle and minced carp; who is there present? *Chang-chung*, the filial and friendly (d).

(a) It would seem most natural to translate: »The king goes out on a war expedition«, but this is not plausible in st. 2 (»it was to help the Son of Heaven«), and moreover, it is shown by st. 3 and 4 that the king did not go in person, but the leader was *Ki-fu*. (b) The Chinese comm. all

think, with Mao, that *yü san shi li* 于三十里 means 'we march 30 li sc. in a day' (this idea of Mao's, that an army should march 30 li, has been embroidered upon in *Han shu: Lü li chi*, in *Po hu t'ung yi: Sang fu p'ien* etc.). But Waley adduces a par. in ode 277, where it is clear that 'the 30 li' means the area of agriculture in the homestead, and this ode par. is quite conclusive. (c) The comm. all define *fu* here as = 'great'; but we have it in the sense of 'beautiful, fine' in odes 160 and 235, and it is hardly likely that the same word has different meanings in these various odes. (d) Probably Chang-chung is the poet who has written the ode to celebrate the host at the feast, the great Ki-fu. There are several par. cases where the poet alludes to himself in the last st.: ode 200 'The eunuch Meng-tsi has made the ode, oh, all you noblemen, listen to it respectfully!'; ode 191: 'Kia-fu has made this song'; ode 259: 'Ki-fu has made this poem', etc.

Ode CLXXVIII: Ts'ai k'i.

1. We gathered the *k'i* plant, on that new field, and on this acre but one year under cultivation; Fang-shu arrived; his chariots were three thousand, for use as a host of protectors; Fang-shu led (the army), he rode after his four black-mottled grey horses; his four black-mottled grey horses were orderly; his chariot of state was red-coloured, there was a bamboo-mat cover (over the chariot), fish(-skin) quiver, breast-plates with hooks, metal-ornamented reins. — 2. We gathered the *k'i* plant, on that new field, and in the central tract; Fang-shu arrived; his chariots were three thousand; the dragon banner and the tortoise-and-snake banner were brilliant; Fang-shu led (the army); there were bandaged wheel-naves and ornate yokes; the eight bit-bells tinkled; he was dressed in his dress of (royal) charge; the red knee-covers were resplendent; tinkling was the onion-green top-gem of the girdle-pendants. — 3. Swift is that flying hawk, it flies and reaches heaven; but again it settles and then stops; Fang-shu arrived; his chariots were three thousand, for use as a host of protectors; Fang-shu led (the army); (there were) *cheng*-bell men and drum-beaters; he marshalled the army and harangued the cohorts; illustrious and faithful is Fang-shu; they beat the drum, (it sounded) *iuwen-iuwen*; he marshalled the cohorts, (it sounded) *d'ien-d'ien*. — 4. Moving are you King-people of the Man-tribes, to the great state you are foes; Fang-shu the great senior, he is able to make strong his plans; Fang-shu led (the army); he seized prisoners for the question and caught a crowd; the war chariots were numerous; they were numerous and ample; they (sounded) like claps and rolls of thunder; illustrious and faithful is Fang-shu; he attacked and smote the Hien-yün, and the King-people of the Man-tribes he came and overawed.

Ode CLXXIX: K'ü kung.

1. Our carriages are well-worked, our horses are (assorted:) well-matched; the four stallions are fat, we yoke them and march to the East. — 2. The hunting carriages are fine, the four stallions are very big; in the East there are the grass-lands of the (royal) parks, we yoke and go (there) to hunt. — 3. These gentlemen go to the summer hunt, they count the footmen with great clamour; they set up the tortoise-and-snake banner and the oxtail flag; they catch animals in

Ao (a). — 4. We yoke those four stallions, the four stallions are large; there are red knee-covers and gold-adorned slippers; the meeting (of the princes) is grand. — 5. The thimbles and armlets are (helpful:) convenient, the bows and arrows are well-adjusted; the archers are assorted (b), they help us to rear a pile (c). — 6. The four yellow horses are yoked, the two outer horses do not deviate to the sides; (the drivers) do not fail when they gallop the horses; when (the archers) let off the arrows, they (split:) pierce (the game). — 7. (Whistling =) with light whinnies the horses neigh; long-trailing are the pennons and banners; if the footmen and charioteers are not attentive, the great kitchen will not be filled. — 8. These gentlemen go on the expedition, it is audible but there is no noise; truly, they are noblemen; indeed a great achievement!

(a) Or, with another school: »they hunt in Ao«. (b) Assorted into suitable pairs of groups. (c) Or, with Lu: »they help us to lift the carcasses«.

Ode CLXXX: Ki ji.

1. The auspicious day was m o u (5th of the denary cycle); we sacrificed to the horses' ancestor and prayed (a); our hunting carriages were fine, the four stallions were very big; we ascended that great hill, we pursued the herd. — 2. The auspicious day was k e n g - w u (7th of the cycle of 60); we selected our horses; there where the animals assemble, the does and stags were in great numbers; by the Ts'i and the Ts'ü we pursued them, the (place:) grounds of the Son of Heaven. — 3. Look at that middle of the plain! It is (great =) extensive and very (having =) rich in game; they rush, they move on, some are in herds, some are in pairs; we led on all the attendants, in order to please the Son of Heaven. — 4. We drew our bows, we grasped our arrows, we shot at that small boar, we killed this big rhinoceros, in order to serve up to our visitors and guests, and also to pour out (for them) the sweet, unclarified wine.

(a) Or, with another school: »we sacrificed at the camp and prayed«.

Ode CLXXXI: Hung yen.

1. The wild geese go flying, beating are their wings; these gentlemen go on an expedition, they toil in the wilds; alas both for those pitiable men, and for these solitary ones and widows. — 2. The wild geese go flying, they settle in the middle of the marsh; these gentlemen go and build walls, a hundred t u measures (of wall) (a) all arise; although they toil, in the end they will find rest in their dwellings. — 3. The wild geese go flying, their woeful cry is (clamouring:) resounding; »these wise men say that we are toiling and suffering, but those stupid men say that we are boastful and arrogant« (b).

(a) There are different statements in the early sources as to the size of a t u. (b) The last lines quote the complaint of the men who are out on the expedition.

Ode CLXXXII: T'ing liao.

1. How is the night? The night is not yet at an end; (there is) the light of the torch in the courtyard; the lord arrives, the sound of the bit-bells is tinkling. — 2. How is the night? The night is not yet (cut off:) finished; the torch in the courtyard is bright; the lord arrives, the sound of the bit-bells (goes) *χwād χwād*. — 3. How is the night? The night (faces the morning:) draws towards morning; the torch in the courtyard is brilliant; the lord arrives, we see his banner.

Ode CLXXXIII: Mien shuei. 𣪠

1. Swelling is that flowing (water:) river, it goes to pay court to the sea; swift is that flying hawk, now it flies up, now it settles down; oh, you brothers of mine, oh, you friends among the people of the state! There is nobody who wants to (think of:) heed the disorder; yet who has no father and mother! — 2. Swelling is that flowing river, its flow is voluminous; swift is that flying hawk, now it flies up, now it soars; I think of those lawless men, now they rise, now they (go:) set out; oh, the grief of the heart, it cannot be stopped or forgotten. — 3. Swift is that flying hawk, it goes along that middle hill; the people's false speeches, how is it that nobody stops them? Oh, you friends of mine, be careful (a); slanderous words are rising.

(a) *W o y u k i n g y i*: The final *y i* 矣 does not prevent the line from being an imperative, cf. ode 165 *s i a n g p i n i a o y i* 'Look at those birds'.

Ode CLXXXIV: Ho ming.

The metaphorical sense of this ode is doubtful. Probably it expresses somebody's delight in living in retreat, enjoying the pleasures of nature, and refusing to come forth and engage in official work: let the stones of other hills serve as grinding stones — let other men serve as useful tools.

1. The crane cries in the Nine marshes, its voice (is heard in:) carries into the wilds; the fish plunges into the deep, or it lies by the islet (a); pleasant is that garden, it has planted *t' a n* trees; under them are fallen leaves; the stones of other hills can serve as whetstones! — 2. The crane cries in the Nine marshes, its voice (is heard in:) carries up to heaven; the fish lies by the islet, or it plunges into the deep; pleasant is that garden, it has planted *t' a n* trees; under them are *Broussonetia* bushes; the stones of other hills can work the jade!

(a) It does what it likes, follows its own pleasure.

Ode CLXXXV: K'i fu.

1. Oh, minister of war, you are the claws and teeth of the king; why do you throw us into misery? We have nowhere to settle and rest. — 2. Oh, minister of war, you are the (claw-officer:) defence-officer of the king; why do you throw us into misery? We have nowhere to come and settle. — 3. Oh, minister of war, you are truly not intelligent; why do you throw us into misery? There are mothers who set forth the (sacrificial) dishes (a).

(a) The husbands and sons being called out on war service.

Ode CLXXXVI: Po kù.

1. Bright is the white colt, he eats the shoots of my vegetable garden; tether him, bind him, so as to prolong this morning; he whom I call »that man» (rambles:) takes his ease here. — 2. Bright is the white colt, he eats the bean shoots of my vegetable garden; tether him, bind him, so as to prolong this evening; he whom I call »that man», he is a fine guest here. — 3. Bright is the white colt, ornate he comes; you are a duke, you are a prince, have leisurely joy without end; (be careful about =) take care to have your pleasant recreation; insist upon having your (escape =) leisure. — 4. Bright is the white colt, he is in that deep valley; there is fresh fodder, one bundle; that man is like jade; do not let your communications (to me) be (rare like) gold and jade (a), having a mind to keep away.

(a) Word for word: »do not treat like gold and jade your sounds».

Ode CLXXXVII: Huang niao.

1. Yellow birds, yellow birds, do not settle on the Broussonetia; do not eat my growing grain; the people of this state, they are not willing to treat me well; I turn back, I go home, I return to my country and clan. — 2. Yellow birds, yellow birds, do not settle on the mulberry tree, do not eat my spiked millet; the people of this state, with them one cannot make an agreement; I turn back, I go home, I return to my brothers. — 3. Yellow birds, yellow birds, do not settle on the oak, do not eat my panicked millet; the people of this state, with them one cannot dwell; I turn back, I go home, I return to my family elders.

Ode CLXXXVIII: Wo hing k'i ye.

1. I travel through the open country, luxuriant are the Ailanthus trees; with a view to (our) marriage, I went and lived with you; but you did not cherish me, I return to my land and home. — 2. I travel through the open country, I gather the Rumex; with a view to (our) marriage, I went and lodged with you; but you did not cherish me, I go back and return (home). — 3. I travel through the open country, I gather the f u plant; you did not think of your old (marriage alliance:) wife, you sought your new mate; truly you will not thereby have any prosperity, you only thereby have (aberrated:) made a mistake.

Ode CLXXXIX: Si kan.

1. Pure is this valley-stream, dark is the Southern mountain, dense like the bamboo, luxuriant like the pine (a); elder brothers and younger brothers, may they love each other, and not (plan:) plot against each other! — 2. He resembles and succeeds his foremothers and forefathers; he builds a house of a hundred t u measures; to the west and the south are its doors; and then he will live and dwell and laugh and talk (there). — 3. They bind them (sc. the building frames) one over the other, they pound (the earth in them, it sounds) t'ák-t'ák: that is where

wind and rain are eliminated, where birds and rats are kept away, where the lord is (eaves-covered:) sheltered. — 4. Like one standing on tip-toe, so reverent, like an arrow, so swiftly-moving, like a bird so spreading the wings, like a pheasant, so flying — thus is the lord where he ascends. — 5. Level is the courtyard, straight are the pillars; pleasantly comfortable are the (principal parts:) front rooms, ample are the obscurer parts; that is where the lord is at peace. — 6. Below there are rush-mats, (above:) over them are bamboo-mats; peacefully he sleeps there, he sleeps and he rises; and so (he says): »Divine my dreams!» Which are the auspicious dreams? There are black bears and brown-and-white bears, there are snake-brood and snakes. — 7. The Great Man (chief diviner) divines them: »Black bears and brown-and-white bears, they are good omens of sons; snake-brood and snakes, they are good omens of daughters.» — 8. And so he bears sons; they lay them on a bed, they dress them in skirts, they give them as toys (c h a n g - jades:) jade insignia; they cry shrilly; their red knee-covers will be brilliant, (they will be) rulers of hereditary houses. — 9. And so he bears daughters; they lay them on the ground, they dress them in wrappers, they give them as toys spinning-whorls; they shall have nothing but simplicity; only to the wine and the food shall they give their thoughts; they must not give sorrow to father and mother.

(a) The luxuriant growth on the mighty mountain, set off against the pure brightness of the stream symbolizes the flourishing family.

Ode CXc: Wu yang.

1. Who says that you have no sheep? Three hundred form the herd; who says that you have no cattle? Ninety are those which are seven feet high; your sheep come, their horns are crowded together; your cattle come, their ears are flapping. — 2. Some descend (on =) from that sloping hill, some drink in the pool; some are sleeping, some are moving; your herdsmen come, they carry rush cloaks, they carry bamboo hats; some carry on their backs their provisions; thirty (beasts) form a (colour) category (a); your victims are thus (complete:) in full number. — 3. Your herdsmen come, with firewood, with brushwood, with female game, with male game; your sheep come, they are vigorous and strong, they are not defective, they do not (collapse:) break down; (the herdsmen) wave to them with the arms, they all come; and now they have gone up (into the fold). — 4. And the herdsman dreams: there are locusts, there are fishes, there are tortoise-and-snake banners, there are falcon banners; the Great Man (chief diviner) divines it: there are locusts, there are fishes — that is rich years; there are tortoise-and-snake banners, there are falcon banners — your house will be multitudinous.

(a) In each colour-group there are 30 beasts.

Ode CXCI: T'ie nan shan.

1. Crest-like is that Southern mountain, its rocks are massed high; oh, majestic Master Yin, the people all look at you; the grieved hearts are as if burning, they dare

not jest or chat; the state is entirely (cut off =) destroyed (a), why do you not make a scrutiny? — 2. Crest-like is that Southern mountain, full is its richness (of vegetation); oh, majestic Master Yin, your iniquity, (what does it say:) what does it mean? Heaven now repeatedly causes epidemics, death and disorders are widespread and many; the words of the people have nothing good, there is nobody who stops their lamentations. — 3. Oh, Grand-master Yin, you should be the base of Chou; you should hold the (equalizing =) ordering of the state; the four regions, them you should unite; the Son of Heaven, him you should (augment:) strengthen; you should cause the people not to go astray; oh, merciless Heaven, you ought not to exhaust our crowd. — 4. You do not appear in person, you do not act yourself, the people do not trust (you); you do not (inquire:) take counsel, you do not give office — do not cheat the noble men; be peaceful, be (stopping:) moderate, do not (have the danger of =) let yourself be endangered by mean men; then your petty relatives will not enjoy great offices. — 5. The great Heaven is not just (b), it sends down these (full:) ample quarrels; the great Heaven is not kind, it sends down these great transgressions; if noble men are moderate, the hearts of the people are set at rest; if the noble men are peaceful, hate and anger are removed. — 6. Oh, merciless Heaven, the disorder is never settled, every month it grows; it causes the people to have no peace; the grieved hearts are as if (intoxicated:) stupefied; who holds the ordering of the state? If you do not yourself effect the government, you will cause the people suffering and toil. — 7. I yoke those four stallions, the four stallions (»neck their necks«:) stretch their necks; I look to the four quarters; they are greatly harassed, I have nowhere to drive. — 8. Just now you give force to your (evil:) cruelty, we see your lances; but when we have got peace and joy, we shall requite you. — 9. The great Heaven is iniquitous; our king is not at peace; he does not correct his heart; on the contrary he is annoyed with those who correct him. — 10. Kia-fu has made this poem, in order to (exhaust =) get to the bottom of the king's (quarrels:) disorders; you should (move:) change your heart, in order to cherish the myriad states.

(a) This exaggerated formulation has caused the commentators misgivings, and they have tried to evade the difficulty by various curious tricks: Cheng: the (feudal) states attack and invade each other, so that they have all been destroyed (!); Ch'en Huan: »The (felicity of) the state is entirely destroyed« etc. (b) Or, with Han: »is not easy«; or, with yet another school: »is not friendly«.

Ode CXCH: Cheng yüe.

1. In the first month there is ample hoar-frost; my heart is grieved and pained; the false speeches of the people also greatly (enlarge it:) make it worse; I think of how I am alone, the grief of my heart is very great; alas for my cares, I am painfully grieved so that I am sick. — 2. When father and mother bore me, why did they cause me to suffer? It (sc. the distress) was not before me, it was not after me (a); fine words come from your mouths, bad words come from your mouths

(i. e. you flatter or slander) (b); the grief of my heart is ever-increasing; therefore I am insulted (c). — 3. My grieved heart is helpless (d), I think of how I am without blessings; the innocent ones among the people are (all together:) indiscriminately made serfs; alas for us, how can we (pursue:) be bent on blessings? Look at the raven, it stops — on whose house? (e). — 4. Look at that centre of the forest, it is (merely) firewood and brushwood (f); the people are now in peril, they look on Heaven as undiscerning; but when there can be a settlement (of the disorder) (g), there is no man whom it (Heaven) does not overcome; the august God on High, whom does he hate? — 5. They (sc. the foolish leaders) say that the mountains are low (h) — and yet there are ridges and cliffs! The false speeches of the people, why is there nobody who stops them? They call those veterans, to take counsel with them for divining the dreams; they all say: »we are wise» — but who can (know =) distinguish the male and the female of the raven (i) ? — 6. They say that heaven is high (j) — and yet we dare not but stoop! (k) They say that the earth is thick (l) — and yet we dare not but step warily! (k) They cry out their assertions, as having principles, having (spine =) reason; alas for the men of the time, why are they lizards! — 7. Look at that field on the slope, luxuriant is its straight-rising (grain); Heaven shakes me, but it does not crush me; they (seek my pattern:) try to emulate me, but they do not attain to me (cannot vie with me); they have seized me, enemy-fashion, and yet they cannot force me. — 8. The grief of the heart! It is as if something tied it; the present rulers, how cruel they are; when the fire is just flaming high, how can anyone extinguish it? The majestic Tsung Chou, (lady) Sī of Pao has destroyed it. — 9. Everlasting is the constant anxiety; moreover we are harassed by soaking rain (m); when your carriage is loaded, you throw away your side-boards; then you let fall your load, and beg your leader: »help us!». — 10. Do not throw away your side-boards, (the cargo) will fall down on your spokes, look often after your driver, do not let fall your load; then in the end you will pass over the highest steep; you do not think of that. — 11. The fish is in the pond, but it cannot rejoice; although by diving down it can lie on the bottom, still (the light) greatly (illuminates it =) makes it visible (n); the grieved heart is very pained, I think of the oppression in the state. — 12. Those have good wine, and they have also fine viands; they assemble their neighbours, their relatives are very numerous; I think of how I am alone, the grieved heart is very distressed. — 13. Those petty ones have houses, the mean ones have emoluments; that the people now have no blessings, (it is because) Heaven's (killing:) destruction strikes them; all is well with the rich people, alas for these who are (solitary:) helpless and alone.

(a) I was born in the very middle of a time of distress. Cf. ode 264, where we have the same phrase in the same sense. (b) Referring to the »false speeches of the people» in st. 1. (c) Because I alone have the courage to denounce the wicked men of the time. (d) For k'iu ng-k'iu ng see gl. 299. (e) The black raven, a bird of ill omen (cf. ode 41); who is the next to be struck by calamity? Nobody is safe, since anybody, guilty or innocent, may be punished. (f) There are no

really fine trees — a metaphor for the worthlessness of the men in office. (g) *Ki yu ting* 定 — *ting* here in the same sense as in ode 190: *luan mi yu ting* «the disorder is never settled». (h) That there are no difficulties to overcome. (i) They are both black birds of ill omen. (j) There is no risk of being crushed. (k) We are in constant danger. (l) There is no risk of its bursting beneath your feet. (m) Heaven shows its displeasure by calamities of nature. (n) Nobody can escape the calamities by hiding away.

Ode CXCVIII: *Shi yü chi kiao*.

1. At the conjunction (of sun and moon) in the tenth month, on the first day of the moon, the day *sin mao* (28th day of the cycle of 60), the sun was eclipsed, we found it greatly (ugly:) ominous (a); that moon was (reduced:) eclipsed, this sun was eclipsed; now this lower people also greatly laments it. — 2. Sun and moon announce calamity, they do not (use:) follow their paths; the states of the four quarters lack (proper) government, one does not employ their good (men); that that moon is eclipsed, is but an ordinary matter; but that this sun is eclipsed — wherein lies the evil? (b). — 3. Flashing is the lightning of the thunder; things are not peaceful, not good; all the streams bubble up and rise, the mountain tops break and collapse; high banks become valleys, deep valleys become hills; alas for the men of this time; why has nobody stopped (the disorders)? — 4. Huang-fu is prime minister; Fan is director of the multitudes (minister of the interior); Kia-po is grand intendant; Chung-yün is master of the Royal table; Tsou is grand scribe; Kuei is director of the horse (minister of war); Yü is commander of the guard; the beautiful wife splendidly side by side (with the king) has her place. — 5. However, this Huang-fu, does he (say) admit that he is (unseasonable:) acting out of season? Why, when we are set in action, does he not come to us and lay plans? He tears away our walls and houses, our fields are all weed-covered; he says: «I do not maltreat you, according to law it is like that». — 6. Huang-fu is very clever, he made a city in Shang; he selected three ministers, they are truly avaricious (c); he was not even willing to leave a single old man, whom he could let guard our king; he selected those who had carriages and horses, and in order to take up an abode he went to Shang. — 7. I strive to perform my service, I dare not report fatigue; I have committed no offense, have no guilt; but the slanderous mouths are clamouring; the evils of the lower people, they do not come down from Heaven; they chatter and babble and show hatred behind one's back; it is simply that the quarrels come from men. — 8. (Causing long-brooding:) distressing is my suffering; I am also greatly pained by it; in the four quarters there is affluence, I alone dwell in grief; among the people there are none who do not take their relief, I alone dare not rest; Heaven's decrees are impenetrable; I dare not imitate my friends, and myself take relief.

(a) *Yi k'ung chi ch'ou*: the *ch'ou* is a transitive verb, with *chi* as object; for the construction see ode 157, note c. (b) Which evil is the cause of the sun's thus presaging calamity? *Yü ho* 于何 is generally taken as being equal to 奈何 (Han), 如何 (P'i Kia-yu etc.), but *yü* 于 can have no such meaning. (c) Properly: «(men with) much hoarding».

Ode CXCV: Yü wu cheng.

1. The wide and great Heaven, it does not prolong its grace; it sends down death and famine; it (cuts down:) destroys and strikes the states of the four quarters; great Heaven is terrific, it does not ponder, it does not plan; it cares not about those who have guilt, they have already undergone their punishment; even such as these who have no guilt are (indiscriminately:) all together made to suffer. — 2. Tsung Chou has been destroyed, there is nowhere to settle down; the chiefs and dignitaries live in dispersion; nobody knows (understands) my toil; the three ministers and the dignitaries, none of them are willing to (be there) early and late (a); the rulers of the states, the feudal princes, none of them are willing to (be there) morning and evening; would that they might be good! (b) But on the contrary they proceed to do evil. — 3. How is it, great Heaven? The words of the rulers are not reliable; they are like those wayfarers who come nowhere; all you many lords, each of you be careful about your persons; why do you not (fear:) respect each other? You do not (even) fear Heaven. — 4. The weapons truly are not withdrawn, the famine truly is not (achieved:) relieved, I, a personal attendant, am grieved and daily more exhausted; all you many lords, you are not willing to (use =) heed the admonitions; when there are (hearable words:) words deserving to be heard, then respond; when there are slanderous words, then keep aloof. — 5. How pitiful, not to be able to speak! (c) I (do not:) cannot bring out my tongue; I only exhaust the body; how suitable to be able to speak! The artful words are like a flow; they cause the body to live in (rest:) comfort (d). — 6. You say: to go and take office is very harassing and dangerous; if one is not willing (e) to take a commission, one offends against the Son of Heaven; if one is willing to take a commission, the odium (one incurs) reaches to (befalls also) one's friends. — 7. When I tell you (f) to remove to the king's capital, you say: »we still have no chamber and house»; grieved I brood over it and weep blood; there is no word (of mine) which is not urgent (g); formerly when you went out to take up an abode (elsewhere), who followed you to make your houses? (h).

(a) Serving at court. (b) Shu yüe shī tsang. It would be tempting to translate: »they all say: we will be good». But shu 庶 as a rule stands as an adjective combined with a noun: shu jen, shu min etc. Alone, as a noun, it generally means 'the crowd, the people'. It is therefore better to take shu as the common optative adverb: 'hoffentlich, would that'. This is confirmed by the analogous phrase in ode 217 庶幾有臧. (c) The simplest translation would be: »alas, I cannot speak»; but this is vetoed by the par. in the 3rd line: k'o yi, neng yen. (d) The sycophants have an easy lot, whereas the loyal officer toils unheard. (e) The two yün 云 . . . yün do not mean »to say», for in this sense the word yün never occurs in the Shī. It is here a particle marking the two alternatives. (f) Legge: »I say to you: remove etc». This is inadmissible, for wei 謂 never introduces an oratio recta (then it should be yüe 曰). (g) Mao: »which is not resented»; this is also possible, but does not suit the context so well. (h) Your having no houses in the new royal capital is merely a pretext.

Ode CXCV: Siao min.

1. The severe Heaven is terrific, it extends over the earth below; the counsels and plans are crooked and awry, (what day:) when will this stop? When the coun-

sels are good, they are not followed, when not good, on the contrary they are followed; when I look at the counsels and plans, I grieve greatly over this. — 2. They league together and are slanderous, I greatly lament it; when the counsels are good, then they all act against them, when the counsels are not good, then they all follow them; I (look at:) consider the counsels and plans: if one (goes =) follows them, where does one come? — 3. Our tortoises are (satiated =) weary, they do not tell us the (proper) plans; the counsellors are very many, therefore there is nothing achieved; the proffered speeches fill the court, but who dares to take the (blame:) responsibility? They are like those wayfarers who consult (people), and therefore make no progress on the road. — 4. How pitiful, their making their plans! They do not make the ancient people their standard, they do not make the great counsels their norm; only shallow words do they vie with each other (in uttering); they are like those house-builders who consult (people) on the road: therefore they are not (rushing =) energetic in the achievement (of the work). 5. Though the state (has no settling =) in unsettled, some (men) are wise, some are not; though the people are not numerous, some are clever, some are plotting; some are respectful, some are (governed =) forced to obedience (a); but they are like the flow of that spring (falling down headlong); may they not (indiscriminatedly:) all together go to ruin. — 6. One dare not overpower a tiger, one dare not without boat cross the river; people know one thing, but they do not know other things (b); tremble, be cautious, as if approaching a deep abyss, as if treading on thin ice!

(a) The prince ought to distinguish the good and the bad in selecting his officers. (b) That there are even greater dangers than those.

Ode CXCVI: *Siao yüan*.

1. Small is that crying *k i u* bird, it flies up and reaches heaven; my heart is grieved and pained, I think of the ancient forefathers; when the dawn is breaking, I cannot sleep, I think lovingly of my (two persons:) parents. — 2. Men who are quick-witted and wise — when drinking they are mild and self-controlled; those benighted and ignorant ones — they (uniquely get drunk:) do nothing but get drunk, and are daily more (rich =) self-important; each of you, be careful about your deportment; Heaven's appointment is not repeated. — 3. In the middle of the plain there is pulse, the common people gather it; the mulberry insect has young ones, the solitary wasp carries them on its back; teach and instruct your sons, then in goodness they will be like (you). — 4. Look at that *t s i - l i n g* bird, it flies and it sings; we advance every day, and we progress every month; rise early and go to sleep late; do not disgrace those of whom you were born. — 5. Crosswise fly the *s a n g - h u* birds, all along the threshing-arena they peck the grain; alas for our exhausted (a) and solitary ones, they are liable to be imprisoned (b); with a handful of grain I go out and divine: (from what can there be good:) how can there be luck? — 6. Be mild and courteous, like (birds) settling together

on a tree; be fearsome, be careful, as if (approaching:) being on the brink of a valley; tremble, be cautious, as if treading on thin ice!

(a) Or, with Han: «suffering». (b) In addition to being poor, they will be maltreated.

Ode CXCVII: Siao p'an.

1. Flying are those crows, they fly home and flock to rest; among the people there are none who are not (good:) happy, I alone am in misery; what guilt have I against Heaven, what is my offence? The grief of the heart, what can I do about it? — 2. Even is the road of Chou, but it is (entirely rank grass:) all overgrown with rank grass; my heart is grieved and pained, I am hungrily dissatisfied as if in bowel-pains; I can only steal a moment's sleep, and long I am sighing; through grief I grow old; oh, the grief of the heart! I am feverish, as if with a headache. — 3. The mulberry tree and the Catalpa tree, one absolutely has reverence for them (a); nobody is to be looked up to if it is not the father; nobody is to be depended on if it is not the mother; but I am not attached to (the garment's) outside, I am not attached to (the garment's) lining (b); when Heaven gave me birth, (where was my time =) at which (unlucky) time was it? — 4. Luxuriant are those willows, the crying cicadas are chirping; there is a deep abyss, the rushes and reeds are dense; I am like (the drifting of that boat =) that boat which is drifting: I do not know where it will (arrive:) go; oh, the grief of the heart, I have no leisure to steal a moment's sleep. — 5. When the deer are running, their feet go tranquilly (not laboriously); when the pheasant sings in the morning, it is still seeking its mate (c); but I am like that decayed tree (d), it is sick and therefore has no branches; oh, the grief of the heart, why does nobody (know:) understand it? — 6. Look at that (thrown out =) started hare — there may still be somebody who steps in front of him (to protect him); in the road there is a dead man — there will still be somebody who buries him; but the heart (held:) possessed by the lord, it is callous; oh the grief of the heart! My tears have fallen for it. — 7. The lord believes the slander, he is as if responding by a thanksgiving-cup; the lord is unkind, he does not calmly scrutinize it (sc. facts); when felling a tree, they pull it from the side, when cleaving firewood, they follow the wood fibres (e); but he cares not about those who have guilt, he lays the burden on me. — 8. There is nothing high if it is not the mountain, there is nothing deep if it is not the spring (f); the lord should not lightly (follow his words =) let the tongue run away with him: ears are applied to the walls; do not go to my dam, do not open my fish-trap (g); I am now not liked, how do I have leisure to be anxious about my future? (h).

(a) They represent the homestead. (b) Neither externally (by marriage) nor internally (by birth) am I attached to a home, a family — I am quite alone in the world. (c) In the animal world everything is easy and happy. (d) Or, with another school: «like that sick tree». (e) Everything should be done in an appropriate and rational way; but the lord is unreasonable and unfair. (f) Coming from the deep bowels of the earth. These two lines are metaphors for the majesty and wisdom of a true lord. (g) Do not encroach upon my rights and privileges. (h) The last four lines are identical with the end of ode 35, and the ideas expressed are similar in both. There it was a wife ousted from her favoured position, here it is a dissatisfied officer.

Ode CXCIII: K'iao yen.

1. Oh, distant, great Heaven, you are called (our) «father and mother»; there is no offence, there is no guilt, but the disorder is as great as this! Great Heaven is very terrific, but I truly have committed no offence; great Heaven is tremendous, but I truly have no guilt. — 2. When disorder is first bred, the falsehoods are first (reduced =) refuted; but when disorder is again bred, the lord believes the slander; if the lord would show anger (sc. against the bad ones), the disorder would (hoffentlich:) probably be quickly stopped; if the lord would bestow blessings (sc. on the good ones), the disorder would probably quickly cease. — 3. The lord frequently makes covenants, the disorder thereby grows; the lord believes the scoundrels, the disorder thereby becomes violent; the words of the scoundrels are very sweet, the disorder is thereby (baited forward:) elicited; they are not courteous and respectful, they are the kings' grief. — 4. Grand is the temple, a lord has made it; orderly are the great plans, wise men have laid them; other men have their (hearts:) thoughts, but I can (measure:) understand them; jumping about is the crafty hare, but (even) a stupid dog catches him (a). — 5. Tender are the soft trees, the lord plants them (b); the current talk of goers and comers, in the heart one (calculates:) evaluates them; (shallow =) pretentious are the great words, they come (only) from the mouths; the artful words are like a reed-organ; that (is =) shows the thickness of their face (their shamelessness). — 6. What kind of men are those! They are situated on the brink of the river (c); they have no strength or courage, they are simply the (steps of =) promoters of disorder; you are small and (swollen:) inflated, what is your courage like? You make plans that are great and many, but your (dwelling followers =) clients, how many are they?

(a) Even myself, a simple-minded subordinate, can see through the falsehoods of the bad men; how much the more should the lord, who represents the traditional highest power and wisdom, be able to distinguish the good from the bad. (b) He prefers trees with useful wood. (c) In a risky position.

Ode CXCI: Ho jen si.

In the Wei Hung preface an anecdote is told of how a prince of Su 蘇, who had been slandered by the prince of Pao, in consequence composed this complaining ode. There is no mention whatever in the ode text of any Su, and the word Pao occurs in st. 1 without any attribute which could indicate that it is a place name. In Tso: Wen 8 it is said that a covenant was concluded «in Pao», which the comm. state was a «place in Cheng», but there is no clue whatever to its ever having been a fief. In any case a «prince of Pao» would not have been called simply «Pao», as in our ode. There is, indeed, no reason to take the word p a o as a name at all. This ode contains no very difficult words or phrases, but the mode of expression is throughout so general and vague that it allows of the most varying interpretations. All the commentators have accepted Wei Hung's yarn, which has influenced their interpretation all through. Once this baseless anecdote is rejected, the whole tenor of the ode will be quite different from the traditionally accepted one. The ode resembles many other odes in which a lady complains that the gentleman she loves is unfaithful and does not come to see her, as he did earlier. He passes close by her home («comes to her dam»), but does not enter; or he steps inside her gate (on the c h ' a n g path leading from the gate to the hall), but only to send a perfunctory message of polite inquiry (s h e n g), not coming to see her personally. There are two other ladies who have taken the foremost place in his heart and ousted her from her place there.

1. What kind of man is that! His heart is very intriguing; why does he come to my dam, and does not enter my gate? Who are following him? I call them cruel ones. — 2. Two persons are going in his suite, who are they that cause (me) this distress? Why does he come to my dam, and does not enter and console me? In the beginning it was not like now, I dare say he does not approve of me. — 3. What kind of man is that? Why does he come to the path inside my gate? I hear his voice, but do not see his (body:) person; he is not ashamed before men, he does not fear Heaven. — 4. What kind of man is that? He is a whirl-wind; why does he not come from the north, why does he not come from the south? (a) Why does he come to my dam? He only disturbs my heart. — 5. When you go leisurely, you yet have no time to (halt:) stop at night; when you go quickly, how do you even have leisure to grease your cart (wheels) (to make a short pause)? If you would come but once! Oh, how I am pained. — 6. When you come round and enter, my heart is easy; when you come round and do not enter, that you do not is difficult to understand; if you would come but once! You cause me (to be ill:) to suffer. — 7. The Eldest lady plays the ocarina, the Second-eldest lady plays the flute; they are as if strung together with you; you truly do not take cognizance of me; I will bring out these three objects (for sacrifice), in order to bind you by an oath. — 8. If you were a spectre or a demon, you could not be caught hold of; but since you as a normal face have a countenance and eyes (b), I regard you, the man, as (having no limit:) acting recklessly; I have made this good song, in order to (exhaust =) express to the full my restlessness.

(a) He is not coming in a regular, calculable fashion, but like a whirlwind without fixed course, unsteady and unseizable. (b) Being an ordinary man, who should act responsibly.

Ode CC: *Hiang po*.

1. Rich and ornate is truly this shell-brodade; those slanderers, they are verily too excessive. — 2. Great and large is truly that southern Winnowing Basket (a); those slanderers, who likes to consult with them? — 3. Tattling and glib-tongued, you plan and would slander people; be careful about your words, one will say that you are not reliable. — 4. Nimble-minded and versatile, you plan and would speak slanderingly; how would one not accept you (sc. when coming with your statements)? But afterwards one will remove you. — 5. The arrogant men are pleased, the toiling men are anxious; blue Heaven, blue Heaven, look at those arrogant men, pity these toiling men! — 6. Those slanderers, who likes to consult with them? I will take those slanderers, and I will throw them and give them to the wolves and tigers; if the wolves and tigers do not eat them, I will throw them and give them to the (Lord of) the North; if the (Lord of) the North will not receive them, I will throw them and give them to the (Lord of) the Great Spaces. — 7. The road of the Willow garden (leans on =) is close to the aced hill; the eunuch Meng-tsï has made this ode; all you many lords, carefully listen to it!

Ode CCI: Ku feng.

1. In repeated gusts comes the East wind, there is wind and rain (a); when there is to be fear and dread, there are only I and you (b); when there is to be peace and joy, you cast me off. — 2. In repeated gusts comes the East wind, there is wind and tornado; when there is to be fear and dread, you place me in the (bosom:) heart; when there is to be peace and joy, you cast me off and throw me away. — 3. In repeated gusts comes the East wind, it is (even) on the scraggy heights; there is no grass that is not dying, there is no tree that is not withering; you forget my great (virtue:) goodness to you, you think of the small grievances against me.

(a) Symbolical of distress, cf. ode 35, note. (b) Then you keep together with me.

Ode CCII: Lu ngo.

1. The tall n g o plants — they are not n g o plants, they are (merely) h a o plants (a); alas, alas, father and mother, in bearing me you had great toil. — 2. The tall n g o plants — they are not n g o plants, they are (merely) w e i plants; alas, alas, father and mother, in bearing me you had toil and suffering. — 3. That the bottle is empty is the shame of the amphora (b); the life of solitary people is not so good as death long ago; if one has no father, on whom shall one rely? If one has no mother, on whom shall one depend? Abroad one (carries in the mouth =) harbours grief, at home one has nobody to go to. — 4. Oh father, you begat me, oh mother, you nourished me; you comforted me, you cherished me, you brought me up, you reared me, you looked after me, you (reverted to =) constantly attended to me, abroad and at home you carried me in your bosom; I wished to requite you by goodness, but great Heaven (has no limit:) goes to excess (c). — 5. The Southern mountain (is rank-like =) has peak after peak, the whirl-wind rushes (d); among the people there are none that are not happy, why am I alone harmed? 6. The Southern mountain (is row-like =) has top after top, the whirl-wind rushes; among the people there are none that are not happy, I alone cannot have a (good) end (e).

(a) Things are not so good as they may appear. (b) The smaller bottle is refilled from the larger amphora: when one is in need, one should have a family that comes to one's aid. (c) Treats me too cruelly: you are dead and I cannot requite you (that the parents were dead follows from st. 3). (d) The mountains look imposing and terrifying, the wind is frightening: I feel very depressed. (e) P u t s u 'not finish' = 'not reach the end of one's natural life', not live happily until a natural death (a common expression).

Ode CCIII: Ta tung.

A man from the East thinks longingly of the splendid Chou capital of the West: the rich banquets, the fine roads frequented by elegant gentlemen. With this he contrasts the poverty and distress of the people in the eastern states; particularly unfair he finds it that 'the men of the West' not only lead a life of luxury, but also, together with their henchmen, who are placed in lucrative offices, are wholly incompetent, lazy and useless: he ends with a simile of various constellations which are very bright and fine-looking but serve no useful purpose.

1. In full measure is the cooked grain in the *kuei* vessels, long and curved are the spoons of thorn-wood; the road of Chou is (smooth) like a whetstone, it is straight like an arrow; that is where the noblemen tread, where the (small men:) commoners look on; with longing regards I look towards it, flowingly I shed tears. — 2. In the Smaller East and in the Greater East, the shuttles and warp-cylinders are empty; but twisted are (the strands of) the *dolichos* shoes, with them one can walk on hoar-frost (a) — the going and coming gentlemen, walking in the road of Chou, they have been going and coming, they cause my heart to ache. — 3. Cool is the spring issuing from the rock — but it must not wet the cut firewood (b); distressed I lie awake and sigh, alas for our exhausted people; when we have made firewood of (i. e. chopped small) that cut firewood, may it be possible to (load it =) convey it home (c); alas for our exhausted people, they also should have rest. — 4. The sons of the men of the East, they only toil and are not encouraged; the sons of the men of the West, they have beautiful clothes; the sons of the men of Chou, they have the (skins of) black bears and brown-and-white bears for furs; the sons of their petty henchmen, they (use:) are in possession of all the offices. — 5. They will use their wine, but they do not use their congee (d); pure are the *suei* gems suspended at their girdles, but they do not use their excellence (e): in the heavens there is the (celestial) Han (the Milky Way), it looks down and is bright (f); (slanting =) triangular is the Weaving Lady (g), during one day(-and-night) she is seven times removed (i. e. from one »mansion» to another in the firmament). — 6. Although she is seven times removed, she does not achieve any interwoven pattern (h); brilliant is the Draught Ox (i), but one does not yoke it to any carriage; in the east there is the Opener of Light (Lucifer); in the west there is the Long Continuer (Hesperus); long and curved is the Heavenly Fork (j), but it is just placed there in its row (k). — 7. In the south there is the Winnowing Basket (l), but one cannot winnow with it, in the north there is the Ladle (m), but one cannot ladle wine or congee with it; in the south there is the Winnowing Basket, it draws in its tongue; in the north there is the Ladle, it raises its western handle.

(a) Light and comfortable and yet quite effective, fit for use even on frosty ground (cf. ode 107): the fine gentlemen walking in the roads of Chou have dainty shoes, whereas in the poor East the looms are empty, even the most necessary clothes are missing. (b) The pleasant life in the capital must not endanger the livelihood of the toiling people; the cutting of firewood symbolizes the toil of the poor people. (c) And have done with it. (d) They scorn a frugal fare. (e) They do not attend to the useful work of their high offices. (f) But does nothing else — so are the brilliant but useless officers. (g) α in Vega and ϵ , ζ in Lyra. (h) Though she passes through the whole firmament, like the shuttle with the woof through the warp, she makes no useful stuff for our use — equally useless are the fine men at court. (i) Certain stars in the Capricorn. (j) Eight stars in Hyades, see gl. 634. (k) And is quite useless for practical purposes. (l) Certain stars in the Sagittarius. (m) Ursa major.

Ode CCIV: *Si yüe*.

1. In the fourth month there is summer, in the sixth month there it is the (passing:) retreating heat; were the ancestors not men? Why are they callous to

me? — 2. The days of the autumn are chilly, the many plants all (become sick:) decay; the disorder and dispersion are painful, I will go and return home. 3. The days of the winter are bitterly cold, the whirl-wind rushes; among the people there are none that are not happy, why am I alone harmed? — 4. On the mountain there are fine plants, and chestnut trees, plum trees; but greatly they destroy and damage (them), nobody knows their fault (a). — 5. Look at that spring water, now it is clear, now it is muddied; I am every day incurring misfortune, how can I have any luck? — 6. Amply-flowing are the Kiang and Han (rivers), they are the leading threads of the southern states; exhausted am I with service, why does nobody befriend me? — 7. I am not an eagle, I am not a hawk, who fly up and reach heaven; I am not a *shān* sturgeon, I am not a *wēi* sturgeon, who plunge and escape into the deep. — 8. On the mountain there are ferns and *wēi* plants, in the swamp there are *k'ī* willows and *yī* trees; a nobleman has made the song, in order to make known his woe.

(a) Why the trees should suffer — a metaphor for the oppression of the officers against the innocent people. *Y u* 'fault' has lent itself to various interpretations: Cheng: «None (of the miscreants) know their own fault»; Chu: «Nobody knows whose fault it is». But *y u* regularly means 'blame, to find fault with' (ode 54, bis), so the idea is that the trees are found fault with and hence punished (unjustly).

Ode CCV: *Pei shan*.

1. I ascend that Northern mountain, I gather the *k'ī* willows; all the many officers, morning and evening they (follow =) attend to the service; the service to the king must not be defective; but I grieve for my father and mother (a). — 2. Under the vast heaven there is nothing that is not the land of the king; of all the subjects (tributaries) on the earth, there are none who are not the servants of the king; but the dignitaries are iniquitous, I alone, in my attending to the service, am wise (b). — 3. The four stallions go *pwāng-pwāng*, the king's (service, business =) expedition goes *pāng-pāng* (c); they think it fine that I am not yet old, they find it good that I am just now (great =) powerful; my backbone and sinews are just now hard, I regulate and dispose the (regions of) the four quarters. — 4. Some are feasting peacefully and live at rest, some exhaust themselves in serving the country; some rest and lie on their beds, some never cease going on their (marches:) expeditions. — 5. Some (do not know of =) never hear any calling or summons, some painfully toil and work; some are (roosting =) resting and lie on the back, some are disconcerted (at their wit's end) by the king's (service:) business. — 6. Some are steeped in pleasure and drink wine, some are pained and fear blame; some criticize abroad and at home, some (have no service which they must not do =) must perform every (service:) business.

(a) To whom I cannot attend properly. (b) The comm. have forced into this the meaning: «The dignitaries are (iniquitous =) unfair, they (consider that) I alone am wise in the service», i. e. they leave all the work to me! A curious straining of the text. (c) The *wāng shī* 'king's service' here is a war expedition already referred to in st. 1: «the service to the king must not be defective». In

all the odes where we have this phrase (w a n g s h i m i k u) it is a question of expeditions which take the men away from their homes, e. g. in odes 121, 162, 167, 169. Here, moreover, it is expressly stated that the speaker goes out to 'the regions of the four quarters', and he complains that 'some (i. e. himself) never cease in their marches'.

Ode CCVI: Wu tsiang ta kù.

1. Do not (take, support:) help forward the great carriage, you will only make yourself dusty; do not think of the many anxieties, you will only make yourself ill. — 2. Do not help forward the great carriage, the dust will (darken =) blind you; do not think of the many anxieties, you will not (be able to) come out in the light. — 3. Do not help forward the great carriage, the dust will cover you; do not think of the many anxieties, you will only weigh yourself down.

Ode CCVII: Siao ming.

1. Bright is the high Heaven, it shines down on the earth below; we went on an expedition and marched west, we came to the remote wilderness; from the first decade of the second month, we have successively passed through cold and heat; oh the grief of the heart, its poison is greatly bitter; I think of those (court-teous, polite men =) fine courtiers (a), my tears fall like rain; do we not long to return home? But we fear this guilt (blame). — 2. Long ago when we marched, the days and months were just (passing away, dwindling =) coming to an end (b); when shall we return? The year will then be drawing to a close; I think of how I am alone, my duties are very many; oh the grief of the heart, it exhausts me and I have no leisure; I think of those fine courtiers, with longing regards I yearningly look towards them; do we not long to return home? But we fear this reproof and anger. — 3. Long ago when we marched, the days and months were just warm; when shall we return? The affairs of administration are ever more pressing; the year will then be drawing to a close, they gather the southern-wood, reap the beans; oh the grief of the heart, I have myself (bequeathed to myself =) drawn upon me this grief (c); I think of those fine courtiers, I rise and go out and pass the night (d); do we not long to return home? But we fear these (inculcations:) repeated orders. — 4. Oh you noblemen, do not constantly live at ease! Quietly thoughtful, be respectful in your official positions; (associate with:) side with the correct and straight ones; the spirits will hearken to you, in a good way they will (use you =) treat you. — 5. Oh you noblemen, do not constantly take ease and rest! Quietly thoughtful, be respectful in your official positions, love those correct and straight ones; the spirits will hearken to you (e) and enlarge (increase) your great felicity.

(a) At home in the capital. (b) It was at the end of the year. (c) By accepting this charge, as officer on an expedition. In gloss 89 I had translated: 'You have yourself caused this grief', but the context here demands the first person, unlike the similar passage in ode 83. (d) I cannot sleep quietly indoors. (e) S h e n c h i t ' i n g c h i does not mean 'When the spirits hear it', for 'to hear' is w e n 聞, and t ' i n g means 'to listen, hearken to', as is proved by the par. in ode 165. Thus c h i 之, ordinarily the pronoun of the 3rd person, here serves for the 2nd, cf. ode 230 and gl. 228.

Ode CCVIII: Ku chung.

1. They strike the bells resoundingly; the waters of the Huai (river) are voluminous; I am grieved in my heart and pained; the good man, my lord, I think of him and truly do not forget him. (a) — 2. They strike the bells harmoniously; the waters of the Huai are cold; I am grieved in my heart and unhappy; the good man, my lord, his virtue is (not deflected =) without fault. — 3. They strike the bells and beat the big drum; in the Huai there are three islands; I am grieved in my heart and agitated; the good man, my lord, his virtue is unequalled. — 4. They strike the bells solemnly; they (beat:) play the lutes, they (beat:) play the guitars; the reed-organs and the musical stones blend their sounds; (with them =) accompanied by them they perform the Ya, the Nan (b); they wield their flutes without error (c).

(a) He is away on an expedition to the east, the Huai region. (b) Odes sung accompanied by ritual dances. (c) The ritual dancers had a flute in one hand, a plume in the other, see ode 38.

Ode CCIX: Ch'u ts'ü.

1. (Ample:) dense is the Tribulus, we remove its prickles; since times of old, what are we doing? We plant paniced millet and glutinous millet; our paniced millet is rich, our glutinous millet is (orderly:) growing in orderly rows; our granaries are full, our stacks in the open are (sheaves) in myriads of myriads; (thereby =) and so we make wine and food, we make offerings and sacrifice, we make (the representative of the dead) sit at ease (a), we (assist him =) encourage him to eat; and so we increase our great felicity. 2. Stately are the movements; pure(-coloured) are your oxen and sheep (b); with them you go and perform the winter sacrifice, the autumn sacrifice; some flay, some boil, some arrange (the meat), some present it; the invoker makes offering by the (temple) gate; the sacrificial service is very brilliant; the deceased ancestors are august; the divine protectors (the spirits) enjoy the offerings; the pious descendant will enjoy happiness; they will requite him with increased felicity, a longevity of a myriad (years) without limit. — 3. They manage the furnaces with attentive movements; there are food-stands that are very grand; some roast, some broil; the noble wives are reverently quiet; there are t o u vessels that are very numerous; there are visitors, there are guests, they pledge each other (crosswise:) in all directions; the rites and ceremonies are entirely according to rule; the laughter and talk are entirely to the point; the divine protectors arrive, they will requite us with increased felicity; by a longevity of a myriad (years) we are rewarded. — 4. We are very respectful, our rules and rites have no error; the officiating invoker makes the announcement, he goes and presents it to the pious descendant; fragrant is the pious sacrifice, the spirits enjoy the wine and food; they predict for you a hundred blessings; according to the (how much =) proper quantities, according to the (proper) rules, you have brought sacrificial grain, you have brought millet; you have brought baskets, you have arranged them; forever they will give you the utmost (blessings); those will

be in myriads, in myriads of myriads. — 5. The rites and ceremonies are now completed, the bells and drums have given their warning; the pious descendant goes to his place, the officiating invoker makes his announcement: »The spirits are all drunk»; the august representative of the dead then rises, the drums and bells (by their sound) escort away the representative; the divine protectors (the spirits) then return (leave the temple); all the attendants and the noble wives clear away (the stands and dishes) without delay; then all the (»fathers and brothers» =) male members of the clan celebrate the lay feast. — 6. The musicians all come in and play, so that you can tranquilly enjoy the following blessings; your viands have been set forth, nobody is dissatisfied, all are happy; they are drunk, they are satiated; small and great bow their heads; the spirits have enjoyed the wine and food, they will cause the lord to have a long life; you have been very compliant, very (correct:) good, doing everything to the utmost; may sons and grandsons without interruption (prolong:) continue it.

(a) Who is expressly mentioned in st. 5. (b) Kie 'pure' could of course be taken as a verb (»you purify your oxen»), but it is simpler to take it as an adjective in emphatic position, cf. st. 4 below: *pi fen hiao si* »fragrant is the pious sacrifice»; this construction is very common in the Shī.

Ode CCX: Sin nan shan.

1. Extended is that Southern mountain, it was Yü who put it in order (for cultivation); cleared into even plots are the highlands and lowlands, his descendant cultivates them; we draw boundaries, we divide them into sections; running towards the south or running towards the east are the acres (a). — 2. High Heaven (brings together =) masses the clouds, the rain and snow are mixed; it adds to it drizzling rain, it is ample, it is moistening, it is soaking, it is abundant; it gives life to our (hundred =) many (kinds of) grain. — 3. The boundaries and divisions are (carefully adjusted:) orderly, the paniced millet and the glutinous millet are luxuriant; the descendant harvests them, and makes wine and food; he presents them to our representative of the dead and to our guests; a longevity of a myriad years! — 4. In the middle of the fields there are huts, by the boundaries and divisions there are gourds; them we cut up, them we pickle, and present them to the august ancestors; the descendant will have long life and receive Heaven's blessing. — 5. He sacrifices with clear wine, and follows it up with a red bull; he offers them to the ancestors, he holds his bell-knife; with that he opens up the hair, and takes the blood and fat. — 6. Those he presents, those he offers, it is odorous and fragrant; the sacrificial service is very brilliant, the deceased ancestors are august; they requite him by increased felicity, a longevity of a myriad (years) without limit.

(a) I. e. the furrows and the dividing dykes either go north-south or west-east. Cf. ode 101, st. 3: »You make west-east and north-south (furrows on) the acre». For this meaning of *tung* 'east' = 'to run towards the east', to have the furrows and dykes going east, see fully Tso: Ch'eng 2, quoting this ode.

Ode CCXI: Fu t'ien.

1. Great are those (great:) wide fields, yearly we take (for ten, one thousand =) a hundredfold harvest; we take our old (grain) and feed our husbandmen; from of old we have had good years' crops; now we go to the southern acres, some weed, some earth up (the plants); the paniced millet and the glutinous millet are luxuriant, we are (increased =) enriched, we are blessed, we offer gifts to our fine officers. — 2. With our pure grain and our victim-cattle and sheep, we sacrifice to the Soil, to the (four) Quarters; our fields are good, that is the happiness of the husbandmen; we play guitars, we play lutes and beat drums, in order to (meet, welcome:) invoke the Father of husbandry, to pray for sweet rain, to increase our glutinous millet and our paniced millet, to bring good to our men and women. — 3. The descendant comes, through their wives and children he sends food to (the men in) those southern acres (a); the inspector of the fields comes and is pleased: he thrusts aside his attendants and (himself) tastes whether it is good or not; the grain is well-cultivated (on the length of the acres =) all over the acres, it is both good and abundant; the descendant is not annoyed, the husbandmen have been able to be prompt (in their work). — 4. The growing grain of the descendant is like thatch (so thick), like poles (so sturdy and tall); the stacks of the descendant are like islands, like hills; he will seek for a thousand granaries, he will seek for ten thousand carts; the paniced millet and the glutinous millet, the rice, the spiked millet, they are the happiness of the husbandmen; (Heaven) rewards him with increased felicity; a longevity of a myriad (years) without limit!

(a) Cf. ode 154, note.

Ode CCXII: Ta t'ien.

1. The great fields give a large crop; we have seen to the seed-grain, we have seen to the tools; when all is ready, we go to work; with our sharp plough-shares we start (work) on the southern acres; we sow the (hundred:) many (kinds of) grain, they (are =) grow straight and large; the descendant approves of it (is satisfied with it). — 2. It is (regular:) evenly-growing, it is soft-kernelled, it hardens, it becomes fine; there is no l a n g weed, no y u weed; we remove the noxious insects from the ears and leafs, and the grubs from roots and stems; may they not damage the young grain of our fields; the Father of husbandry is divine (a), he will take and deliver them to the blazing fire. — 3. (The sky) is densely covered; the rain(-clouds) rise (b) amply; it rains on our public field, and then comes to our private fields; there is some un-cut (young grain:) unripe grain, here are some un-harvested bunches, there are handfuls forgotten, here are some ears left behind; they are the gain of the widows. — 4. The descendant comes; through their wives and children he sends food to (the men in) those southern acres; the inspector of the fields comes and is pleased; he comes to worship the (four) Quarters, and offer y i n and s i sacrifices; with his red ones and black ones (sc. victims), and his paniced millet and glutinous millet, with them he brings offerings, with them he sacrifices, so as to increase our great felicity.

(a) For *yu* 有 in *T'ien tsu yu shen*, cf. the *yu* in *sin t'ai yu ts'i* (ode 43), *si mu yu kiao* (ode 57), *Lu tao yu tang* (ode 101) etc. (b) Or, with another school: The clouds rise.

Ode CCXIII: *Chan pi Lo yi*.

1. Look at that *Lo* (river), its waters are deep and wide; the lord comes, felicity and blessings are as if piled up (on him); the knee-covers of dyed leather are red; and so he raises the six armies (of the king). — 2. Look at that *Lo*, its waters are deep and wide; the lord comes; on the scabbard there it is an upper ornament and also a lower ornament; may the lord have a myriad years, and preserve his house. — 3. Look at that *Lo*, its waters are deep and wide; the lord comes; felicity and blessings are united (in him); may the lord have a myriad years, and preserve his house and state.

Ode CCXIV: *Shang shang chē hua*.

1. Magnificent are the flowers, their leaves are luxuriant; I have seen this young person; my heart is relieved, my heart is relieved, therefore there is joy and tranquillity. — 2. Magnificent are the flowers, ample are the yellow ones; I have seen this young person; just because he has refinement, just because he has refinement, therefore there is happiness. — 3. Magnificent are the flowers, some are yellow, some are white; I have seen this young person; he rides after his four black-maned white horses, he rides after his black-maned white horses, the six reins are (as if moist:) glossy. — 4. He swerves to the left, to the left, the nobleman does it properly; he swerves to the right, to the right, the nobleman (possesses it =) knows how to do it; just because he knows how to do it, therefore (he looks like it =) it shows in his whole appearance.

Ode CCXV: *Sang hu*.

This ode, like ode 222, probably describes how the feudal princes come to court and receive their favours. The swarm of beautifully coloured *sang-hu* birds are a simile for these brightly-dressed noblemen.

1. Crosswise fly the *sang-hu* birds, finely marked are their wings; the lords are joyful, they will receive Heaven's blessing. — 2. Crosswise fly the *sang-hu* birds, finely marked are their necks; the lords are joyful, they are screening (protecting) the myriad states. — 3. Them they screen, them they (prop up =) support (a), for all the (rulers:) chiefs they are a pattern; are they not concordant, are they not respectful, will they not receive much happiness! — 2. The *kuang* vase of rhinoceros horn is long and curved, the good wine is mellow; they associate without being haughty (b), a myriad blessings will come and unite (in them).

(a) *Chi p'ing chī han*: the *chī* 之 is the pronoun as object, as in ode 28 先君之思 "The former princes, of them I think, ode 40 *yen yüan chī k'iu* "A beautiful one, him she sought", etc. It is thus synon. with *shi* 是 in phr. like ode 2 *shī yi shī huo* "That

I cut, that I boil" (etc., very common). So *ch i p'ing* does not, with Legge and Couvreur, mean 'these screens', for *ch i* in this sense occurs exclusively in the phrase 之子 in the *Shi*. (b) Or, with Tso: 'They are not rude, not haughty', or, with Ts'i: 'They are not in too high spirits, not haughty'.

Ode CCXVI: *Yün yang*.

1. The ducks go flying, we take them with hand-nets and spread-nets; may the lord have a myriad years, may felicity and blessings come to him as his (right:) due. — 2. The ducks are on the dam, they gather in their left wings; may the lord have a myriad years, may he have as his (right:) due a far-reaching happiness. — 3. The teams of horses are in the stable, we give them cut fodder, we give them grain; may the lord have a myriad years, may felicity and blessings (regulate:) stabilize him. — 4. The teams of horses are in the stable, we give them grain, we give them cut fodder; may the lord have a myriad years, may felicity and blessings tranquillize him.

Ode CCXVII: *K'uei pien*.

The brothers and kinsmen of a lord go to feast with him.

1. There are leather caps with cleft bands (tied behind the neck), what does it signify? Your wine is good, your viands are fine; it is for strangers? (No,) for brothers, none else; the mistletoe and the dodder spread themselves over the pine and the cypress (a); when we have not yet seen the lord, the (grieved heart =) grief of the heart is very great (b); when we have seen the lord, there will surely be joy and delight. — 2. There are leather caps with cleft bands, what (time:) occasion is this? Your wine is good, your viands are (correct:) good: is it for strangers? (No,) your brothers all come; the mistletoe and the dodder spread themselves over the pine; when we have not yet seen the lord, the grief of the heart is intensive; when we have seen the lord, there is sure to be (good =) happiness. — 3. There are leather caps with cleft bands, they are on the heads; your wine is good, your viands are ample; is it for strangers? (No,) for brothers, nephews, uncles; it is like that snowfall: gathering before it is the sleet (c) — death and burial may come any day, only a short time can we see each other; may we enjoy the wine this evening; the lord feasts!

(a) Cling to them — as the lord's brothers to the lord. (b) 'Grief, grieve, the grief of the heart' etc. is used, throughout the *Shi*, as a strong expression for 'longing, to long for', and is particularly common in describing the longing of a lady for her lover, cf. odes 14, 132, 168 etc. (c) So we first grow old and weak and then die.

Ode CCXVIII: *Kü hia*.

A nobleman welcomes his bride, whom he goes to meet: modestly he depreciates what he has to offer her — no great gathering of wedding guests, no very fine wine and food: and yet, he feels confident, they will rejoice together.

1. Inserted are the linch-pins of the carriage; I think of the beautiful young girl and go (to meet her); it is not that I am hungry and thirsty (for her), but

her fair reputation comes and binds us together (a); even though there are no fine companions, we will feast and be glad. — 2. Luxuriant is that forest in the plain, those who settle there are the pheasants; truly that grand lady with her good virtue comes and (instructs:) guides me; we will feast and rejoice; I shall love you without becoming weary (of you). — 3. Even though I have no good wine, the drink will be (approximate =) fairly good; even though I have no fine viands, the food will be fairly good; even though I have no bounty to give you, we will have song and dance. 4. I ascended that high ridge and split the firewood of the oaks; I split the firewood of the oaks, their leaves were luxuriant (b); happily I (see:) meet you, and my heart is relieved. — 5. The high mountains, I look up at them, the great road, I travel it (c); the four stallions run unceasingly, the six reins are like (the strings of) a guitar; I (see:) meet you, my bride, and so I comfort my heart.

(a) With her flawless reputation she will be a fine match. (b) I take great pains to obtain the very best. (c) To meet you.

Ode CCXIX: Ts'ing ying.

1. The green flies go buzzing about, they settle on the fence; joyous and pleasant lord, do not believe slanderous words. — 2. The green flies go buzzing about, they settle on the jujube tree; the slanderous men (have no limit:) are reckless, they bring into disorder the states of the four quarters. — 3. The green flies go buzzing about, they settle on the hazel tree; the slanderous men are reckless, they (entangle us two =) bring us two into conflict.

Ode CCXX: Pin chi ch'u yen.

1. When the guests first go to their (mats:) seats, they go to left and right in good order; the *pi en* and *tou* vessels are there in full array, the viands and kernel(-fruits) are displayed; the wine is well-blended and good, they drink the wine that is very plentiful; the bells and drums are set up, they poculate and offer response cups at their ease; the great target is put up, the bows with their arrows are stringed; the archers are assorted (into pairs or groups); display your skill in shooting, shoot at that mark, and so (pray for =) strive for your *ts ü e* cup! — 2. With flutes they dance to reed-organs and drums, the musicians perform in unison; they offer rejoicing to the illustrious ancestors, and so consummate the (hundred:) many rites; the many rites are perfect, they are grand, they are numerous; they bestow on you a great abundance; the sons and grandsons may rejoice, they may rejoice and be happy; one (performs music for =) celebrates each of you who has been capable (in the shooting); the guests then (lay hands on =) select their partners (a), and the (man of the house =) host comes (in =) forward and assists; then they fill that cup of rest, and one (performs music for =) celebrates those of you who have been correct (in the shooting). — 3. When the guests first go to their (mats:) seats, they are mild and courteous; when they are not yet drunk, their deportment is grand; but when they are drunk, their deportment

is (changeable, instable =) frivolous; they leave their seats and move away, they (repeatedly dance =) keep dancing and capering; when they are not yet drunk, their deportment is (repressed:) dignified; but when they are drunk, their deportment is reckless; for when they are drunk they do not know of any order. — 4. When the guests are drunk, they shout and bawl; they upset our *pien* and *tou* vessels, they keep dancing like demon-mask dancers; for when they are drunk they do not know their blunders; with slanting cap sliding, they keep dancing round after round; if they, when drunk, go out (retire), they will receive the blessing (of the feast) along with (the rest); but if they, when drunk, do not go out (retire), then it is called destroying the (virtue =) beneficial influence; to drink wine is very fine, but only with a good deportment. — 5. Of all these who drink wine, some are drunk, some are not; (therefore) one has appointed an inspector, and perhaps also given him for assistant a scribe; when those drunken ones are (not good =) misbehaving, those who are not drunk are ashamed: do not humour them (the drunken men), do not speak to them, do not cause them to be too careless; what is not proper to say should not be said; what is not admissible should not be told; if you admit the speeches of the drunkards you cause them to (bring out, display =) show themselves to be hornless rams (infantile adults); with three *tsü* cups they (do not remember:) lose their memory, how then dare they go on and (even more repeat =) drink still more!

(a) For a second bout of the shooting contest, with less rigorous rules, the archers being free to select their partners at their own pleasure.

Ode CCXXI: *Yü tsao*.

1. The fishes are there, among the *tsa o* water-plants, big are their heads; the king is there, in Hao, joyful and happy he drinks wine. — 2. The fishes are there, among the *tsa o* water-plants, (ample:) long are their tails; the king is there, in Hao, he drinks wine, happy and joyful. — 3. The fishes are there, among the *tsa o* water-plants, they (lean on =) are close to the rushes; the king is there, in Hao, ample is his abode.

Ode CCXXII: *Ts'ai shu*.

1. We gather the beans, we gather the beans, we put them in square baskets and in round; the lords come to court for an audience, what will one give them? Although there is nothing (much) to give them (a), there are state carriages and teams of horses; what will one further give them? Black ceremonial robes and embroidered skirts. — 2. Squinting is the straight-jetted fountain; we gather the cress; the lords come to court for an audience, we see their banners; their banners flutter, the bit-bells chime; there are teams of three horses, teams of four; this is where the lords arrive. — 3. There are red knee-covers over their upper legs, there are slantingly tied puttees below; they associate without being remiss (b); they are rewarded by the Son of Heaven; happy be the lords, the Son of Heaven

gave them their charges; happy be the lords, felicity and blessing (extend, prolong them:) cause them to continue (in favour). 4. The branches of the oaks — their leaves are abundant; happy be the lords, they protect the state of the Son of Heaven; happy be the lords, on whom a myriad blessings gather; their punctilious attendants also (follow them:) go in their suite. — 5. Drifting is that willow-wood boat, but the painter (ties it:) holds it fast; happy be the lords, the Son of Heaven (measures, scrutinizes:) supervises them; happy be the lords, may felicity and blessings (augment, make ample =) strengthen them; how pleasant, how (rambling =) easy they are when arriving!

(a) In proportion to what they deserve. (b) Or, with Lu: 'They are not rude, not remiss'.

Ode CCXXIII: K'ue kung.

An impeachment against unworthy officials: they are selfishly keeping the high charges for themselves, not even showing affection for their relatives; greedy and arrogant, they do not let younger and better men come forward. And yet (st. 6), if the people only had good officials, they would gladly cling to them.

1. Well-adjusted is the horn(-adorned) bow, but (oblique is its warping =) awry it goes when warping; brothers and relatives should not be kept distant (treated coldly) (a). — 2. If you keep them distant, the people will (be so =) do the same; if you set an example, the people will imitate you. — 3. These good brothers are generous and indulgent; but the bad brothers mutually do harm to each other. — 4. People who are not good bear a grudge against one another (one-sidedly =) unfairly; they receive high rank without ceding to each other; when it comes to the end, they go to ruin. 5. The old horses (revert to being =) think themselves colts, and have no regard to their future (b); if they (sc. the wicked men) are served food, they insist upon being gorged; if they are served drink, they take much (c). — 6. (Do not:) you need not teach a monkey to climb a tree (sc. to cling to it); if you plaster, the plaster sticks tight; if the noble men have fine plans (principles), the small men will cling to them. — 7. There falls snow that is very ample, but when it (sees =) encounters the sun's heat, it melts (d); yet there is nobody (sc. among the wicked men) who is willing to be rejected (left out of office) (e), in their mode of living they are (empty =) worthless and arrogant. — 8. There falls snow that is very abundant, but when it (sees:) encounters the sun's heat it flows away; but they are like those Man and Mao barbarians; therefore I am grieved.

(a) The family should not be allowed to 'warp'. (b) They overestimate their strength and capacity, do not want to give way to younger ones. (c) They are always greedy. (d) Or, with Han: 'When it is clear weather and hot, it melts'. Thus the bad officers ought to be soon eliminated. (e) Or, with Han: 'To fall down' (from the high position).

Ode CCXXIV: Yu lin.

An official living in a wicked time among bad colleagues wishes that he could retire and take rest, but he dare not shirk his duty, for fear that he would suffer the more in the end.

1. There is a luxuriant willow tree, would I not wish to rest under it! God on High is very (mobile, shifting =) changeable, do not (bring yourself too near to =) obtrude yourself upon him (by being too active); yet suppose that I were to acquiesce in it (and remain passive), afterwards I should be brought to extremes. — 2. There is a luxuriant willow tree, would I not wish to rest under it! God on High is very changeable, do not hurt yourself on him; yet suppose that I were to acquiesce in it (and remain passive), afterwards I should be disfavoured (hated). — 3. There is a bird flying high, it even (touches:) reaches heaven; the (hearts:) minds of those men, what can they attain to? Why should I acquiesce in it? In the end I shall thereby be miserable and pitiable.

Ode CCXXV: Tu jen shi.

1. Those officers of the capital, their fox furs are very yellow; their bearing is unchanging, when they speak it is refined; they proceed to Chou, they are gazed at by (the myriad people:) all the people. — 2. Those officers of the capital, they have t'ai - plant broad-hats or black caps; those noble ladies, how thick and long their hair! When I do not see them, my heart is not glad. — 3. Those officers of the capital, their ear-stoppers are of rich siu stones; those noble ladies, they call them straight and good; when I do not see them, my heart is (stopped up and tied =) full of pent-up feelings. — 4. Those officers of the capital, they train their sashes as if (a) (having) sash-trains; those noble ladies, their curling hair is like (the tail of) a scorpion; when I do not see them, I walk along after them. — 5. It is not that they (really) train them (sc. the sashes), it is because the sashes (have a surplus =) are extra long; it is not that they curl it (sc. the hair), it is because the hair (naturally) turns upwards; when I do not see them, oh how I am grieved!

(a) Er 而 = ju 如, as often, e.g. ode 47 hu jan er t'ien 胡然而天 'How is she so like Heaven'.

Ode CCXXVI: Ts'ai lü.

1. The whole morning I have gathered the lü plant («royal fodder»), but it does not fill my joined hands; my hair is (curling:) rumped, I go home to wash it. — 2. The whole morning I have gathered the indigo plant, but it does not fill my apron; five days was the appointed time, after six days I (still) do not see (him). — 3. This gentleman went hunting, I encased his bow; this gentleman went angling, I twisted the line for him. — 4. What is he angling? It is bream and tench; it is bream and tench, it is a sight!

Ode CCXXVII: Shu miao.

1. Luxuriant is the young millet, the rain of the clouds fattens it; far away we marched to the south, the prince of Shao has rewarded us. — 2. We loaded our hand-carts, we put carriages to our oxen; our (march:) expedition was achieved: and so we went home! — 3. We formed footmen escorts to our chariots, we marshalled our cohorts; our expedition was achieved: and so we went home to

rest. — 4. Swift was the work at Sie, the prince of Shao planned it; majestic was the marching host, the prince of Shao achieved it. — 5. Highlands and lowlands were cleared, the springs and streams were made pure; the prince of Shao had (his work) achieved, the heart of the king was set at rest.

Ode CCXXVIII: Si sang.

1. The mulberry trees of the lowlands are beautiful, their leaves are ample; when I have seen my lord, how (great) is the joy! — 2. The mulberry trees of the lowlands are beautiful, their leaves are (moist:) glossy; when I have seen my lord, how should I not be happy! — 3. The mulberry trees of the lowlands are beautiful, their leaves are dark; when I have seen my lord, his fine reputation (greatly glues us =) closely unites us. — 4. In my heart I love him, why should I not tell it? In the core of my heart I treasure him, (what day:) when shall I forget him?

Ode CCXXIX: Po hua.

1. The white-flowered kien plant, with white grass one bundles it (a); this gentleman goes far away (b), he causes me to be alone. — 2. Brilliant are the white clouds (c), they shed drops on the kien plants and the (white) grass; Heaven's course is calamitous; this gentleman is no good (d). — 3. The running pools flow northward, they wet those rice fields; (crooningly:) wailingly I sing with pained bosom, I am thinking of that tall man. — 4. They gather for fuel that firewood of the mulberry trees, we burn it in the stove; oh, but that tall man, he truly distresses my heart. — 5. They play the drums and the bells in the palace, the sound is heard without; I think of you and am grieved, you look at me with disfavour. — 6. There are storks on the dam, there are cranes in the forest; oh, but that tall man, he truly distresses my heart. — 7. The ducks are on the dam, they gather in their left feet; this gentleman has no goodness, he has been very variable in his conduct (e). — 8. Flat and thin are those stones, if one treads on them, one stands low (f); this gentleman goes far away, he causes me to suffer.

(a) For things bundled as symbols of holding together (here two lovers) cf. odes 68, 92. (b) Ch ī 之 = 'to go', as in odes 113, 257 etc. (c) Or, with Han: 'Flowing are the white clouds'. (d) pu y u 不猶 = 不若 'not equal to' (what he should be). (e) Properly: 'made two and three his ways of conduct' cf. ode 58, st. 4. (f) One does not come high enough to look for and follow the departing lover with the eyes.

Ode CCXXX: Mien man.

1. Delicate are the yellow birds, they settle on the slope of the hill (a); the way being so long, how tired we are! You should give us drink (b), give us food, teach us, instruct us, give orders to those (after carriages:) baggage carriages and tell them to carry us. — 2. Delicate are the yellow birds, they settle in the corner of the hill; how dare we fear marching? But we fear that we shall not be able to run on; you should give (etc., as in st. 1). — 3. Delicate are the yellow birds,

they settle at the side of the hill; how dare we fear marching? But we fear that we shall not be able to arrive (at the goal); you should give (etc., as in st. 1).

(a) When tired, they can take their rest. (b) *Ch i* 之, ordinarily the pronoun of the 3rd person: 'him, them', occasionally serves for the 1st person ('me, us') or the 2nd person ('you'), see gl. 228 and ode 207, note.

Ode CCXXXI: *Hu ye*.

1. Waving about are the gourd leaves, we gather them and boil them; the lord has wine, he fills the cup and tastes it. — 2. There is that hare, we bake it, we roast it; the lord has wine, he fills the cup and presents it. — 3. There is that hare, we roast it, we broil it; the lord has wine, we fill the cup and present it in return. — 4. There is that hare, we roast it, we bake it; the lord has wine, he fills the cup and pledges us a thanksgiving-cup.

Ode CCXXXII: *Ch'an ch'an chi shi*.

1. The craggy rocks, oh, how high; the mountains and rivers are distant and far away, oh, how toilsome; the warriors march to the east, they have no leisure to take a (free) morning. — 2. The craggy rocks, oh, how high-pointed; the mountains and rivers are distant and far away, oh, how exhausting; the warriors march to the east, they have no leisure to (get out:) leave off. — 3. There are swine with white legs, in great numbers they wade through the waves; the moon (is attached to =) dwells in (the constellation) Pi (a), it causes a great flow (of rain); the warriors march to the east, they have no leisure to do anything else.

(a) 'The Heavenly Fork', see gl. 634.

Ode CCXXXIII: *T'iao chi hua*.

1. Oh, the flowers of the Bignonia, ample are the yellow ones; the grief of the heart, how painful it is. — 2. Oh, the flowers of the Bignonia, their leaves are luxuriant; If I had known that I should be like this, it would have been better not to be born. — 3. The ewes have big (horned) heads (a); the Three Stars are (seen) in the central roof-hole (b); even if people can get something to eat, there are few who can be satiated.

(a) Our leaders are weak creatures, though apparently strong. (b) Our leaders are seen in their splendour, far above the suffering people, doing nothing.

Ode CCXXXIV: *Ho ts'ao pu huang*.

1. What plant is not yellow; what day do we not march; what man is not going (to help in) regulating and disposing the (regions of) the four quarters? — 2. What plant is not dark; what man is not pitiable; alas for us men on war service, we alone must be as if we were not men. — 3. We are not rhinoceroses, we are not tigers, but we go along those wilds; alas for us men on war service, morning and evening we have no leisure. — 4. There is a thick-furred fox, he goes along that dark grass; there are the lath-box carriages, they march on that road of Chou.

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